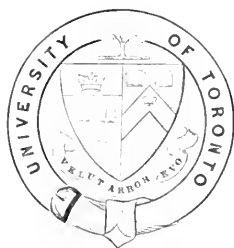


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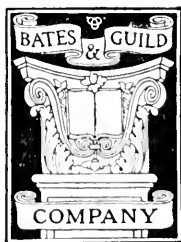
OF

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1901

Frank Davenport

VOLUME VII



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SOME MINOR FRENCH CHÂTEAUX
DEVELOPMENT OF THE GREEK
DORIC STYLE
POMPEIAN BRONZES
FRENCH RENAISSANCE FIREPLACES



CHÂTEAU OF MAINTENON

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

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NO. 1

SOME MINOR FRENCH CHÂTEAUX

IT IS related of Alaric, the leader of the Visi-Goths, that when, with his horde of barbaric, half-starved Teutons, he had sacked Rome, he looked about on the splendor of the fallen city, and exclaimed to one of his companions: "We have conquered: now we shall live!" The story is, of course, apocryphal, but it may well indicate the feelings of such a one, who, nurtured in the cold hard life of the north, among sombre forests, suddenly found himself in the presence of a complete, luxuriant and magnificent civilization, adapted to satisfy to the uttermost every human desire.

Something like this feeling may have come over the French monarchs who invaded Italy at the end of the fifteenth century. In France the middle ages had come to an end; the Gothic influence had run its splendid course; the

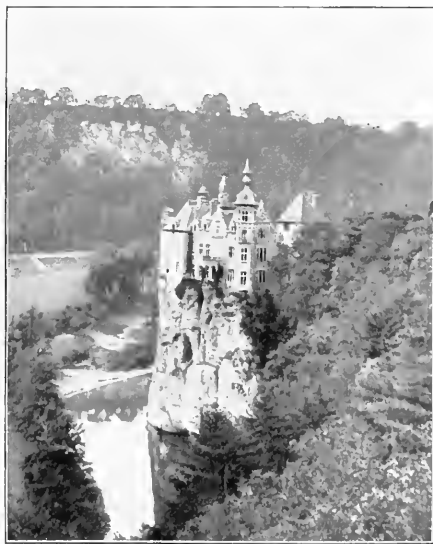
passionate and sincere piety that had been the mainspring of activity was relaxed; and men were restless, expectant, eager for change, waiting all unconsciously for

some new impulse to again quicken the national life. This new impulse came through the contact with a superior and matured civilization, — the supreme culture of the Italian Renaissance.

In 1492 the French king, Charles VII., invaded Italy, and, after a brief campaign, temporarily conquered Naples, to which he pretended hereditary claims.

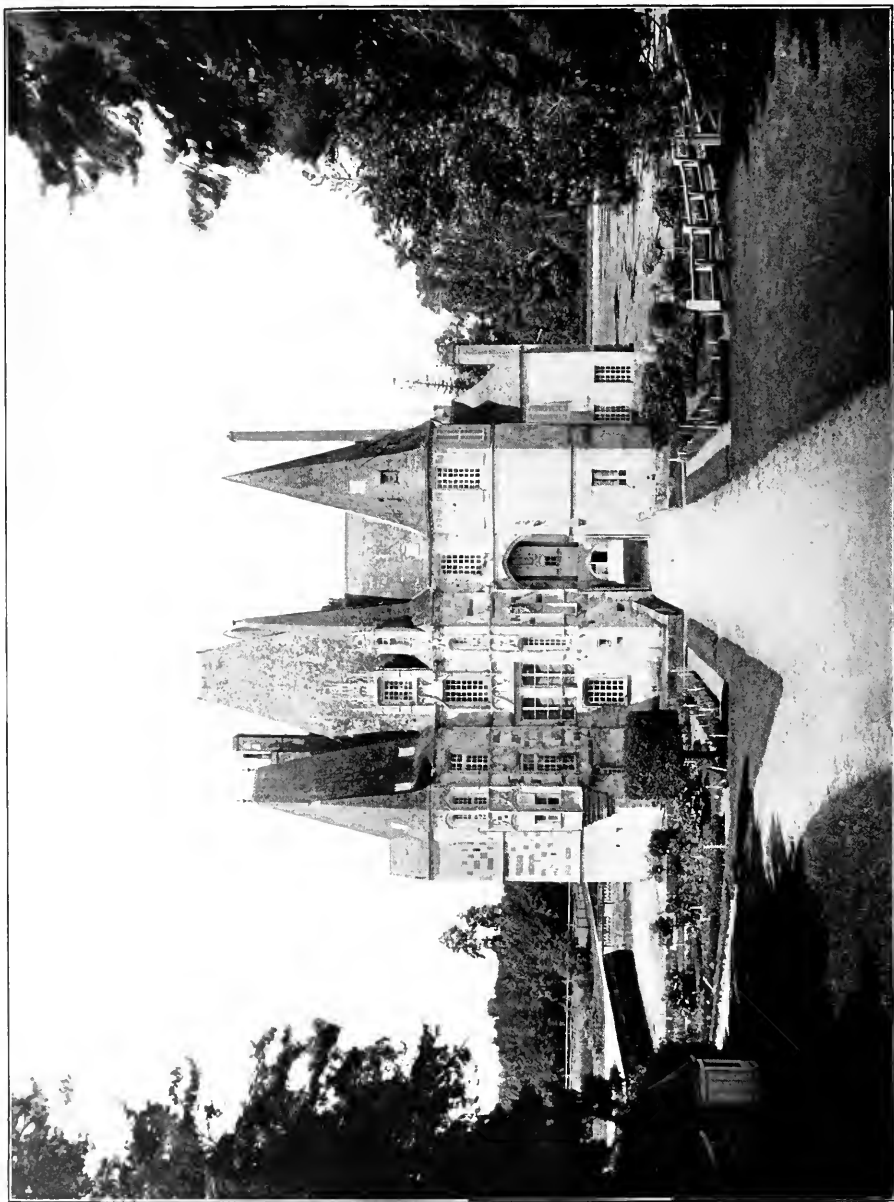
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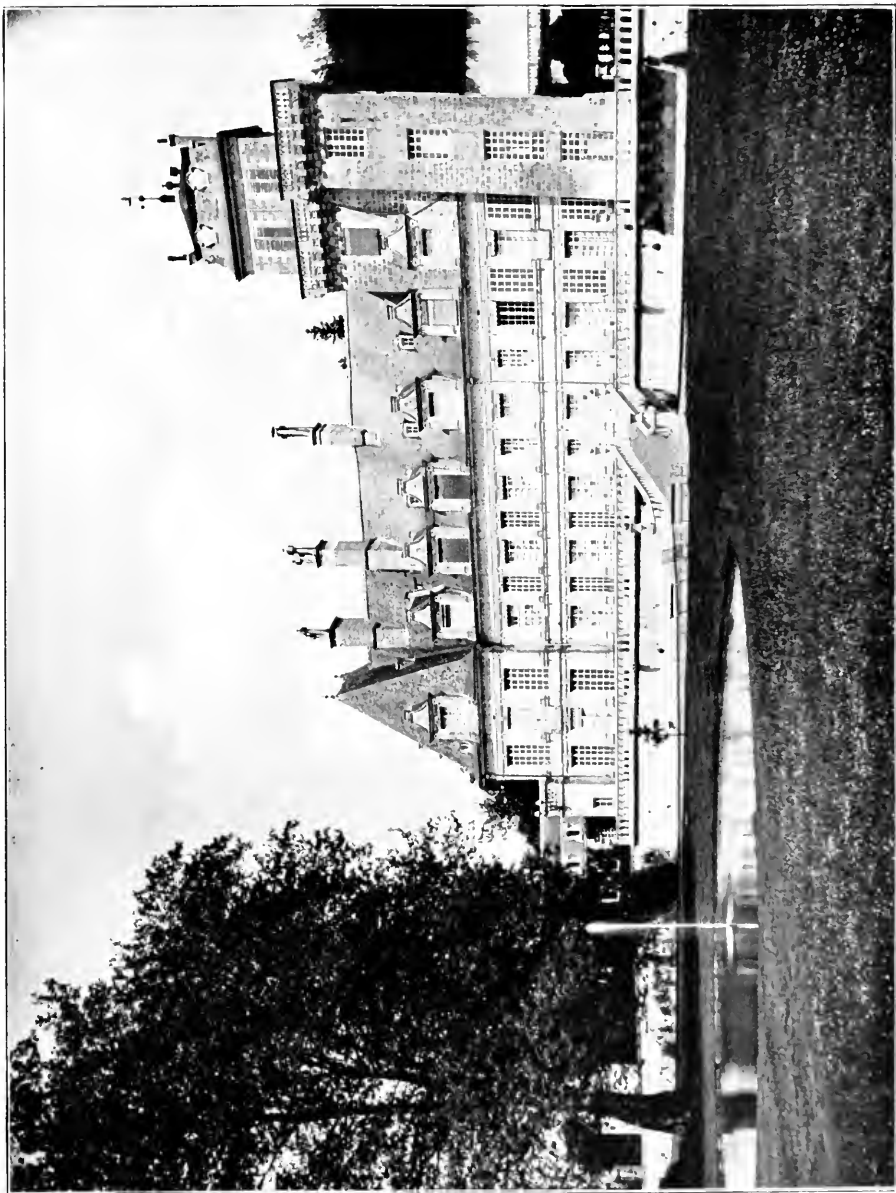
with Italy was short, but sufficient to leave the French amazed, dazzled, bewildered, and irresistibly eager to return. The spell of desire was upon them. A year had hardly passed before they again crossed the Alps. Later, Charles' successor, Louis XII., added

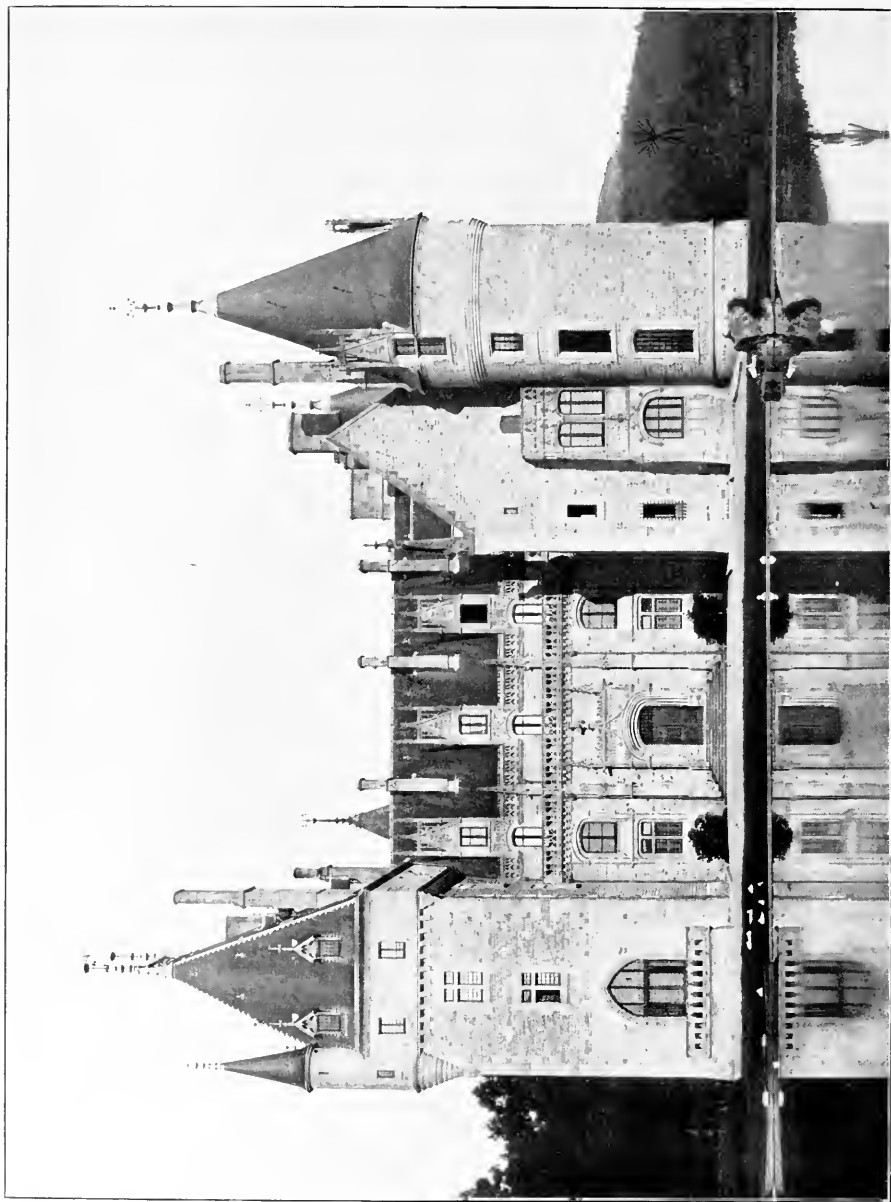


CHÂTEAU OF WALZIN

FRANCE







CHÂTEAU OF COUTENÇON

Milan to the French dominions; and still later, after the expulsion of the French from Italy by the Holy League, Francis I. again invaded the peninsula and recovered that city. All of these incursions were accomplished during a brief period of thirty-four years.

The French kings and nobles returned to their country, foiled in their intended objects and dishonored in the eyes of nations by their treachery; but yet they had done a thing of far more ultimate consequence than any attainment of territory, howsoever rich,—they had come into contact with the Italian Renaissance in all the glory of its crowning splendor, and from that contact they had received an impetus, the fruit of which was to be nothing less than a *French Renaissance*. Once having seen how rich and how beautiful life might be made, they longed for that enriched and adorned life with the incalculable longing engendered by dark ages of repression and restraint; and the key-note of the Renaissance in France is echoed in the cry of the poet Villon, "Let us now live for the joy of living!"

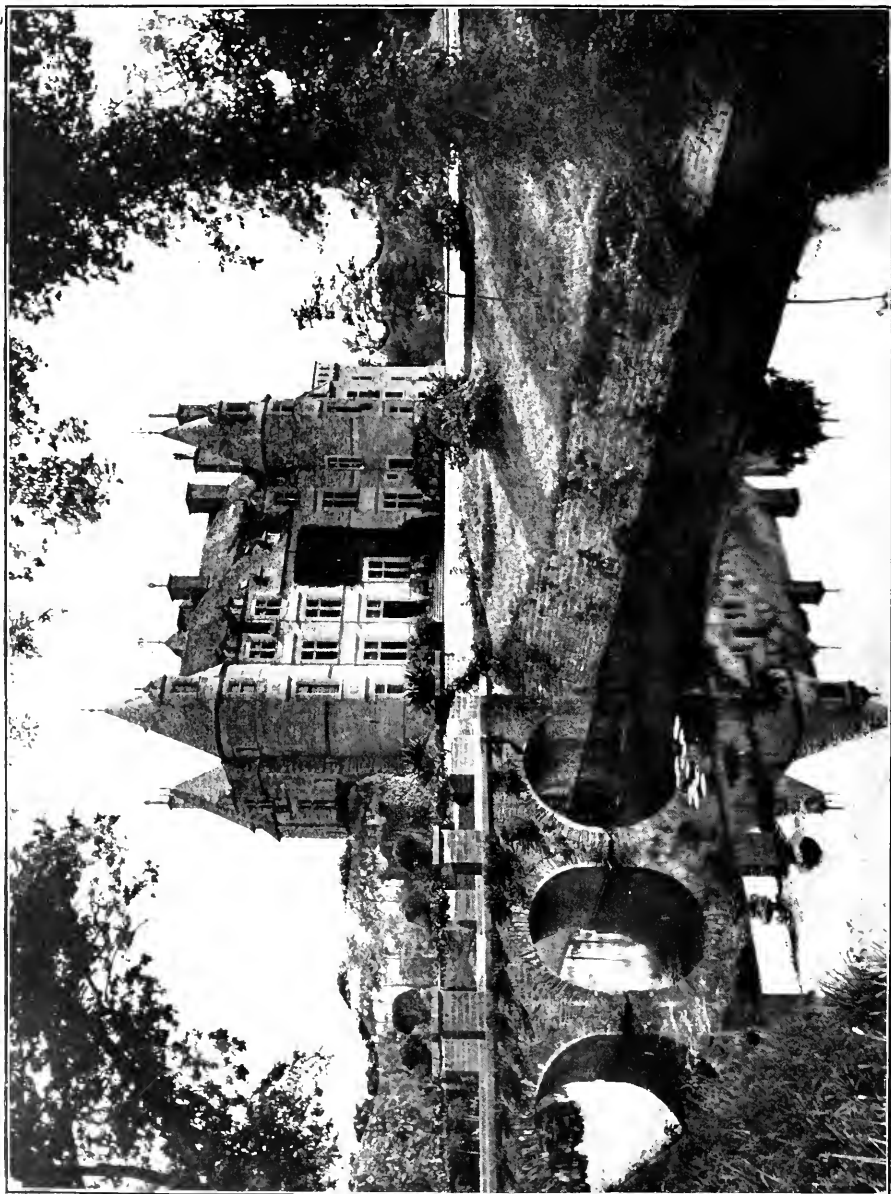
Indeed this desire for the enrichment of life was the foundation and motive of what we call the 'Renaissance movement' everywhere,—in Italy as well as in France. The thing does not, as has so often been assumed, denote merely a revival of classical antiquity in art and letters, but a whole complex revivification, of which that classical revival was but one element or symptom. As Walter Pater has said, "The 'Renaissance' is but the name of a many-sided but yet united movement, in which the desire for a more liberal and comely way of conceiving life made itself felt, urging those who experienced this desire to search out first one and then another means of enjoyment, and directing them not merely to the discovery of old and forgotten sources of this enjoyment, but to the divination of fresh sources thereof—new experiences, new subjects of poetry, new forms of art."

The prompt outward manifestation of this desire for an enriched and entranced

mode of life was, in France, the immediate upspringing throughout the land of numberless splendid châteaux; no longer moated fortresses for protection and defence, but places of delight, set in ordered gardens, "*lieux de plaisance*," as they were significantly called, which should be adapted to minister in the highest degree to the new and delightful way of life upon which the nation breathlessly proposed to enter. One of the very first acts of Francis I. after his return from Spain was the destruction of the great tower of the old Louvre, that he might change that fortress into a palace of pleasure.

The state of the country was propitious for the especial manifestation of the new impulse in the form of domestic architecture. The power of the kingdom had been centralized, and lay in the hands of the king and the many great nobles and prelates of his court, who had grown both wealthy and powerful. All the impulse of the revival was free to expend itself in domestic architecture alone, because France was already completely supplied with churches, a heritage from the Gothic times. And so king, nobles and prelates began to vie with each other in the erection of beautiful residences; and all over France numberless châteaux arose, erected in feverish haste, while the old feudal castles were trimmed anew and put into festival attire by the addition of delicate classical details.

The national architecture was not, however, to be so suddenly transformed as was the life. In an architectural upheaval of this sort, interiors and details of decoration are the first to feel the influence of the new style, which only gradually creeps into and transforms the fundamental lines of the exterior. Francis I. had imported from Italy numerous eminent architects, decorators and sculptors, whose task it was to teach the native workmen the Classic forms which seemed to be so component a part of the Italian civilization that he aimed to imitate, but the French had inherited too glorious architectu-

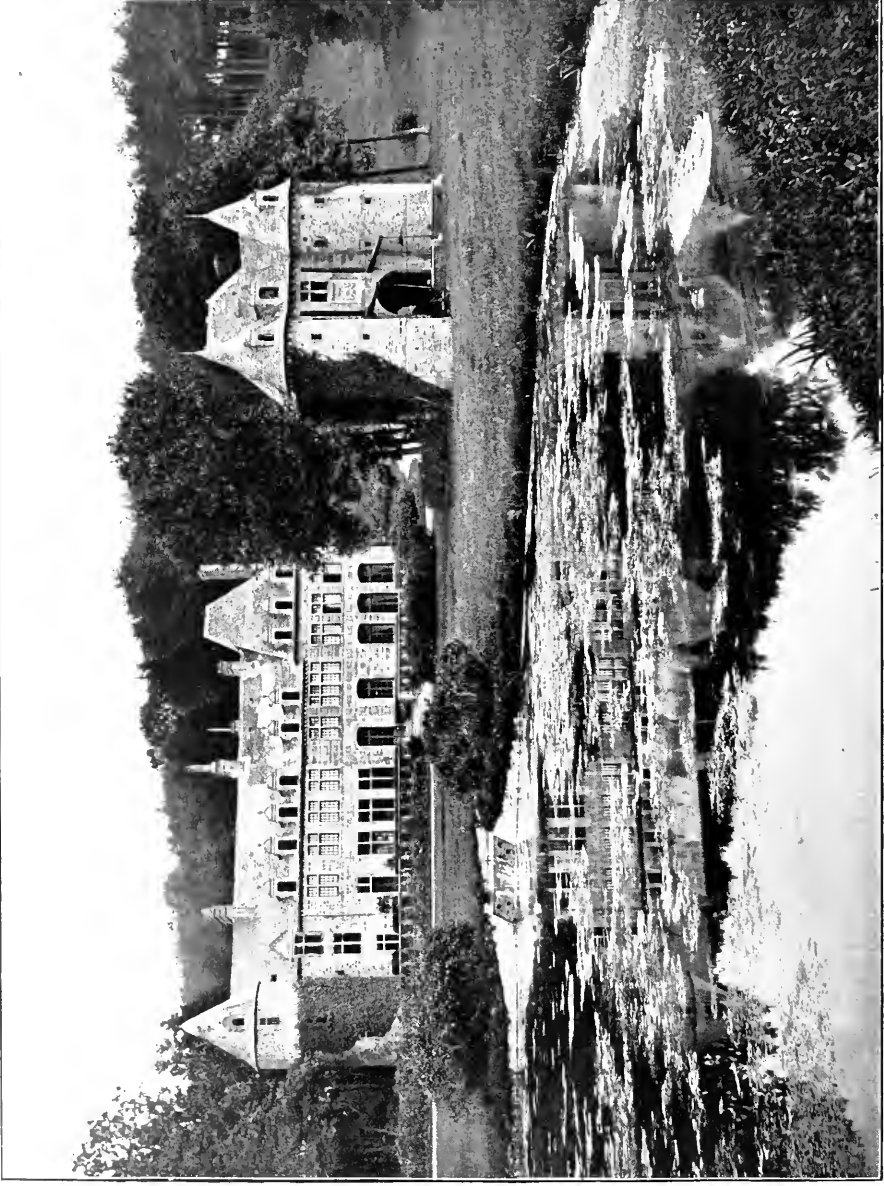


CHÂTEAU OF TOURLAVILLE



CHÂTEAU DE LA REINE BLANCHE, NEAR CHANTILLY

FRANCE



CHÂTEAU OF NACQUEVILLE

ral traditions to be willing or able to cast them off at a word of command; and there were, moreover, national and climatic conditions involved, with which the trans-Alpine builders were not prepared to cope. The change from Gothic to Classic was retarded, too, because the last developments of the French Gothic were still so vital, so rich and joyous in effect, that their forms were admirably adapted to the building of pleasure palaces of the most exuberant sort. Moreover, most of the French manors were erected in the country, in contrast to the Italian fashion of building in towns, and the picturesqueness of the Gothic was more in keeping with rural surroundings. The country châteaux being seen from all sides, the necessity of a picturesque grouping from every point of view was given more weight, and the importance of the façade was less insisted upon in France than in Italy.

In consequence, the architecture of the early French Renaissance underwent a protracted transitional stage,

during which the national and surviving Gothic forms were picturesquely mingled with those of the Classic; and though from the first the Italians successfully introduced many classical elements and details, they were long dominated by their French confreres in planning and in general composition.

It will be evident, then, that the architecture of the earlier Renaissance in France is wholly unlike the contemporary architecture of Italy from which its impulse sprung; and from which it at first adopted only minor details and a certain largeness of breadth and spirit; and, speaking broadly, we may say that the majority of the early French Renaissance châteaux are, after all, but irregular Gothic castles, adorned with a coating of Renaissance detail, whose predominant characteristics are still picturesqueness, irregularity and a tendency to Gothic verticality, in contradistinction to the main features of contemporary Italian architecture, which were stateliness and horizontality.

THE DEVELOPMENT OF THE GREEK DORIC STYLE

THE following illustrations of Greek Doric architecture are reproduced from the first-prize set of photographs, submitted in BROCHURE SERIES COMPETITION "P," by Mr. R. F. Jackson of Brookline, Mass. The announcement of the award of prizes in this competition will be found on an advertising page of this issue.

The ten examples shown illustrate admirably the character and development of the oldest and strongest of the three Greek orders, the Doric, which was in its external forms, the simplest of all; but, in the most perfect examples combined solidity and force with the most subtle and delicate refinement of outlines and proportions that architecture has known. A characteristic of the Grecian Doric column is the absence

of a base; the channelings are usually twenty in number, and in section approximate to a semi-ellipse. The capital has generally no astragal, but one or more fillets or annulets separate the channeling from the echinus. The profile of the capital, in the best examples, is a carefully studied eccentric curve, neither flat enough to be hard in effect, nor full enough to be weak. The echinus prior to the period of perfection spread out far beyond the shaft, the later Greeks made it a trustum of a cone. In good Greek examples, as a rule, no horizontal lines are found in a Doric building, floor- and cornice-lines being curved slightly upward, the profiles of the column shafts slightly convex, and all columns slightly inclined toward the centre of the building.



I.—GREEK DORIC ARCHITECTURE

TEMPLE OF CORINTH. ARCHAIC PERIOD. HEXASTYLE AND PERIPTERAL. COLUMNS HAVE 16 FLUTES. NOTE HEAVY ENTABLATURE. TRIGLYPHS ON CELLA WALL. SEVENTH CENTURY, B.C.



II.—GREEK DORIC ARCHITECTURE

TEMPLE OF CERES, PAESTUM. ARCHAIC PERIOD. HEXASTYLE AND PERIPTERAL. COLUMNS HAVE 20 FLUTES. SIXTH CENTURY, B.C.



III.—GREEK DORIC ARCHITECTURE

SO CALLED "BASILICA" AT PAESTUM. ARCHAIC PERIOD. NONASTYLE AND PERIPTERAL. SHAPE OF CAPITALS PECULIAR TO THIS TEMPLE. SIXTH CENTURY, B.C.



IV.—GREEK DORIC ARCHITECTURE

INTERIOR OF "BASILICA" AT PAESTUM. ARCHAIC PERIOD. SHOWING ROW OF COLUMNS PECULIAR TO THIS TEMPLE, DIVIDING IT INTO TWO HALVES, THUS FORMING TWO CELLAE.



V.—GREEK DORIC ARCHITECTURE

TEMPLE OF NEPTUNE, PAESTUM. ARCHAIC PERIOD, HYPAETHRON (CELLA OVER SACRED IMAGE EXPOSED), HEXASTYLE AND PERIPTERAL. NOTE SUPERIMPOSED COLUMNS SUPPORTING ROOF. SIXTH CENTURY, B.C.



VI.—GREEK DORIC ARCHITECTURE

INTERIOR OF THE TEMPLE OF NEPTUNE AT PAESTUM SHOWING ARRANGEMENT OF SUPERIMPOSED COLUMNS. ARCHAIC PERIOD, SIXTH CENTURY, B.C.



VII.—GREEK DORIC ARCHITECTURE

TEMPLE AT SEGESTA. TRANSITIONAL PERIOD. HEXASTYLE AND PERITERAL. THIS TEMPLE WAS NEVER COMPLETED, AS THE UNFLUTED COLUMNS TESTIFY.



VIII.—GREEK DORIC ARCHITECTURE

TEMPLE OF CONCORD, GORGENTI. TRANSITIONAL PERIOD. HEXASTYLE AND TETRASTYLE. FIFTH CENTURY, B.C.



IX.—GREEK DORIC ARCHITECTURE

SO CALLED "THESEUM" AT ATHENS. LATE TRANSITIONAL PERIOD. HEXASTYLE AND PERIPTERAL. REMARKABLE FOR REFINEMENT OF PROPORTIONS AND DETAILS. FIFTH CENTURY.



X.—GREEK DORIC ARCHITECTURE

THE PARTHENON, ATHENS. GOLDEN OR PERICLEAN AGE. OCTASTYLE AND PERIPTERAL. FIFTH CENTURY, B.C. THE ACME OF ARCHITECTURE.

POMPEIAN BRONZES

WE cannot hope that we have in the relics from Pompeii remarkably excellent specimens of ancient art, for the noblest creations of art in any period are to be looked for in the great centres of population, and Pompeii was but a small commercial town, just saved from provincialism by the maritime traffic which brought to it the fashions of the greater cities in art, religion and life. Any one of fifty similar towns might have been overwhelmed in its place, and the results, so far as our knowledge of ancient culture is concerned, would not have been essentially different. But the remains from Pompeii are of greater value because they are representative rather than exceptional, and because they are broadly typical of the civilization of which they formed a part; and the wealth of artistic types remaining in architecture, in bronzes and in wall painting, after all the removal and all the destruction, bears

incontrovertible witness to the universality of art in the Greco-Roman world.

The reason that more relics were not found when the city was excavated is that the excavators were forestalled; for shortly after the eruption the surviving



TRIPOD TABLE

NAPLES MUSEUM



BRAZIER

NAPLES MUSEUM

inhabitants undertook to recover their buried treasures, digging down from the surface, and tunnelling from room to room underneath. Only infrequently is a house discovered that was left undisturbed.

The best idea of what the Pompeian



HOUSE OF THE VETTI, POMPEII

private house of the better class really was, can be obtained from the House of the Vettii, of which the open peristyle—the chief architectural feature of the house, around which the other rooms were grouped—is shown, with its garden,



TRIPOD TABLE NAPLES MUSEUM

in our illustration, page 18. The columns of this peristyle were well preserved, the roof has been restored from the ancient fragments, and the garden has been planted with shrubs in accordance with the arrangement indicated by the appearance of the ground at the time of the excavation. Part of the house was searched for objects of value after the eruption, but the garden was fortunately left undisturbed, and we see in it today the fountain basins, statuettes and other sculptures as they were placed there by their proprietor. At either end stand oblong marble basins, into which jets of water played from bronze statuettes, representing boys holding ducks, from the bills of which the water spurted. Near the middle of the garden is a round marble table, flanked by two pillars bearing mythological busts.



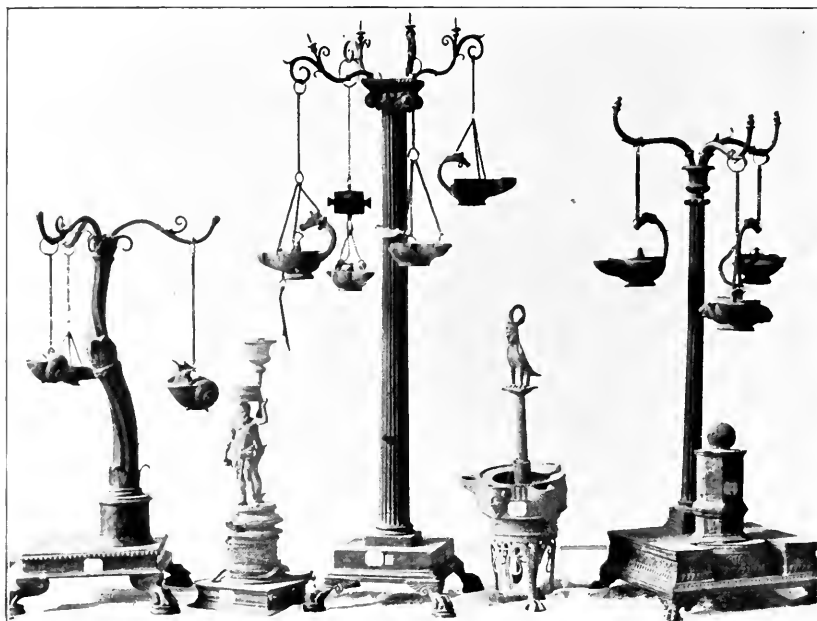
BRONZE TABLE NAPLES MUSEUM

Few remains of large house-furniture have been found at Pompeii. Beds, couches, chairs and tables were ordinarily of wood, which has crumbled away; but a richer heritage has come down to us of such articles of household use and decoration as were made of bronze, clay, glass or stone. Among these are bronze stands of various sorts, lamps and lamp-stands in numbers, kitchen and table utensils and toilet articles.

The small table-like stands of bronze, supported by three slender legs, such as those shown on pages 17 and 19, were called tripods. The one with the basin-like top was probably used as a brazier to hold live coals. The others were, it is probable, used as tables, the deep rim surrounding the top and making them convenient receptacles. There can, of course, be no question as to the use of

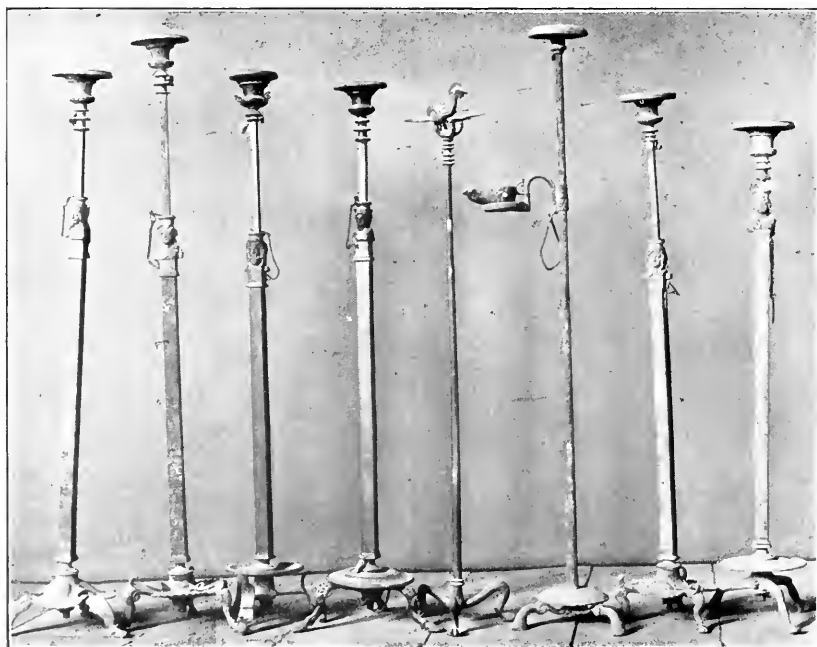


HANGING LAMP NAPLES MUSEUM



LAMPS AND STANDARDS

NAPLES MUSEUM



LAMP STANDS

NAPLES MUSEUM

the small bronze table shown on page 19.

Lamps are found in great variety. The essential parts were merely a body to hold the oil, which was poured in through an opening in the top, and a nozzle with a hole for a wick. The opening for the admission of oil was usually closed with an ornamental cover. The name of the maker or designer is often stamped upon the bottom of the bowl. Lamps were of two kinds: hanging lamps and hand lamps, the latter, like those shown at the bottom of this page, often of elaborate workmanship and supplied with decorated bases. The bronze lamp-standards and candelabrum are among the most gracefully proportioned and beautiful of Pompeian relics. Those which were designed to support a single lamp, are usually tall, slender shafts, rising from three feet which are modelled to represent the claws and feet of animals, and terminated by a more or less ornamented disk, on which the lamp was placed. They were often adjustable, the upper part sliding up and down in a hollow shaft, so that the height could



LAMPS

NAPLES MUSEUM

be changed. These single lamp-standards were elaborated, usually by the addition of spreading branches, often of conventionalized tree forms, and by making the base proportionally wider and heavier, into candelabrum from which a number of lamps might hang.

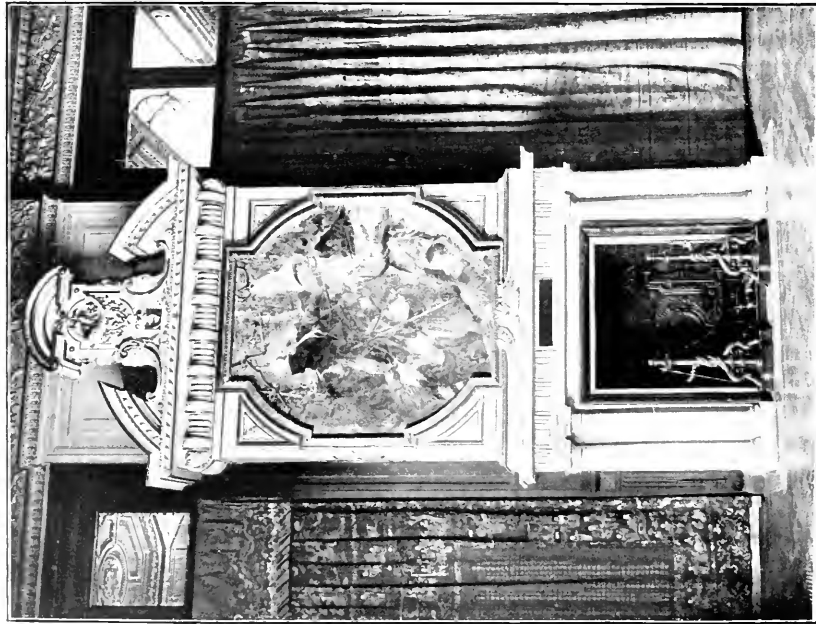
Other Pompeian relics, lamps and stands, furniture ornaments, etc., were illustrated in this SERIES, August, 1890.



LAMP-STANDARDS

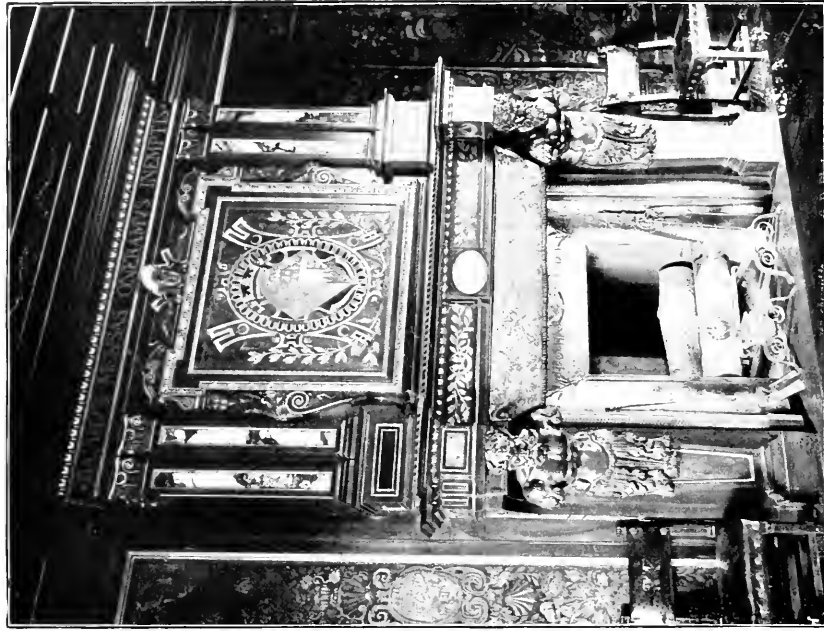
NAPLES MUSEUM

FRENCH RENAISSANCE FIREPLACES



FIREPLACE: GALERIE DES CERES

CHANTILLY



FIREPLACE: DINING HALL

CHÂTEAU OF ANET

FRENCH RENAISSANCE FIREPLACES

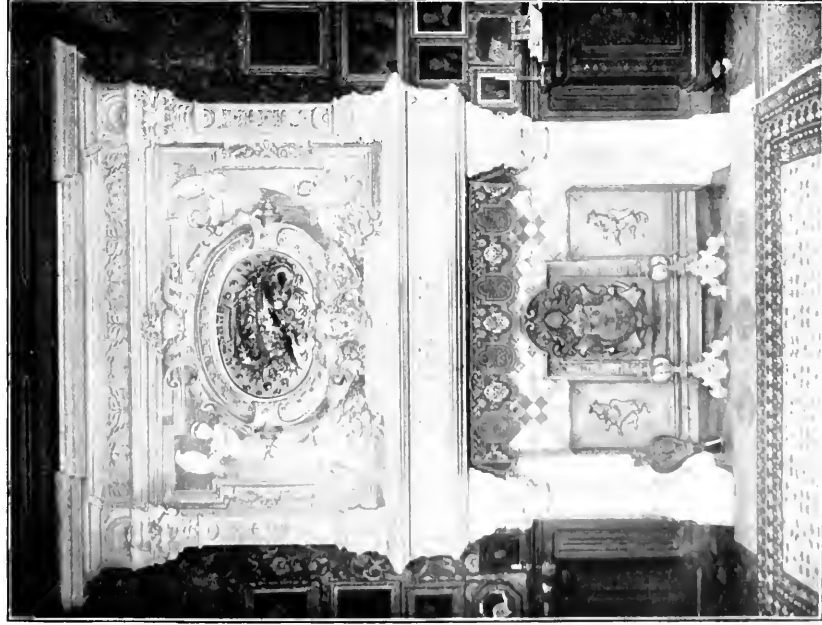
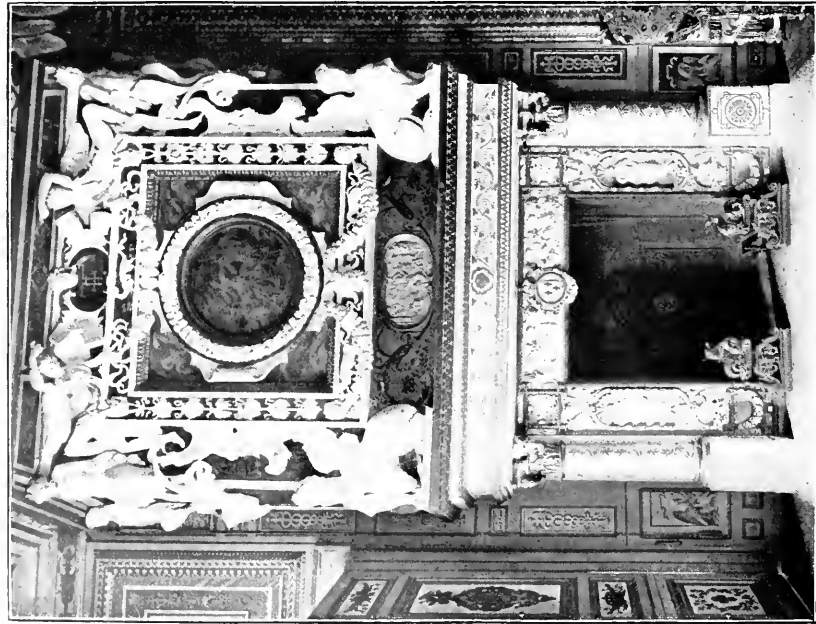


FIG. 1. CHATEAU DE AZAY-LE-RIDEAU



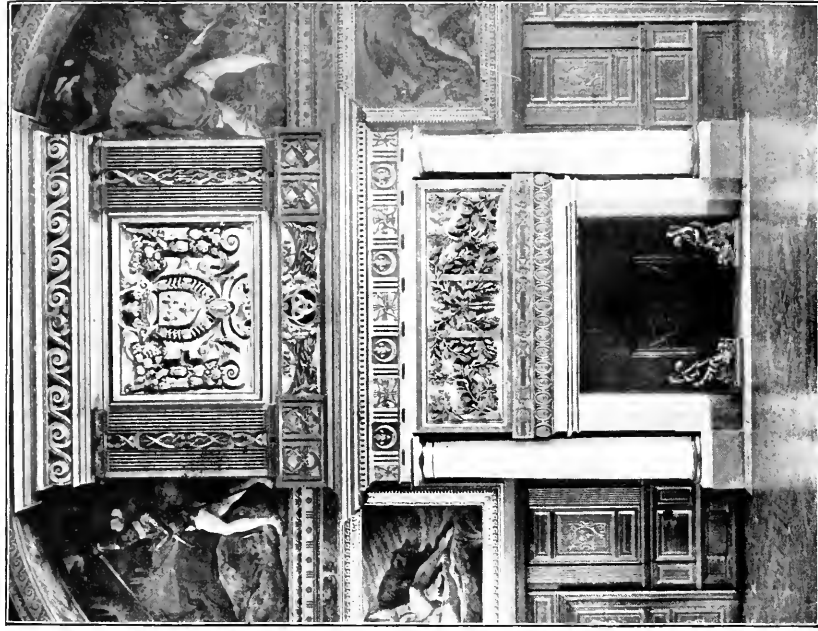
FIG. 2. SALE DES GARDES CHANTILLY

FRENCH RENAISSANCE FIREPLACES



FIREPLACE: FRANCIS I, SALON

FONTAINEBLEAU



FIREPLACE: HENRY II, GALLERY

FONTAINEBLEAU

GERMAN HALF-TIMBER HOUSES
FLORENTINE ARMORIAL SHIELDS
ENGLISH RURAL CHURCHES
ROMAN DECORATIVE RELIEFS
RENAISSANCE TORCH-HOLDER



HOUSE IN KIEDRICH, NEAR WIESBADEN (1672)

GERMANY

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

FEBRUARY

NO. 2

GERMAN HALF-TIMBER HOUSES*

HOWEVER much one may be tempted to find fault with certain phases of German architecture, old and new, there is certainly little opportunity for criticism when it comes to the half-timber work of the sixteenth and seventeenth centuries. It is this which is chiefly responsible for the fascinating quality of the little German towns.

The casual traveller is pretty familiar with the domestic half-timber work of the Rhine Valley, and of the other "main travelled roads of Germany," but there is hardly a town that cannot present far more beautiful things than those that are noted by the indispensable *Bedecker*. The large towns like Hildesheim and Rothenburg are veritable mines of luxuriant detail and elaborate color suggestions, the former of these

towns being too little known in view of the unique splendor of its carved woodwork and its opulence of color and gilding.

The accompanying illustrations are

taken, not from the towns that are known, but from the insignificant little hamlets that dot the country from the Baltic to the Alps. Few ever heard of Miltenberg, and yet the little market-place might almost be a study for the stage setting of "*Faust*." How it ever happened that the various men who built these different structures should have succeeded in placing them in exactly such a way as to make one play into the hands of

the other, and all of them to fall into groups that would drive a painter to desperation, is a problem that has never been solved. Nowadays it seems impossible to put two houses in a ten acre lot without a resulting feud that endures as long as the buildings themselves, but things were ordered differently in



HOUSE IN COCHEM GERMANY
(17TH CENTURY)

* NOTE.—The illustrations of this article are taken from an excellent collection of plates recently published by Bruno Hessling, New York, and entitled, "*Deutsche Fachwerkbauten der Renaissance*."



HOUSE IN BREMM (1670 TO 1695)

GERMANY



INN AT MILTENBERG (16-17 CENTURY)

GERMANY



HOUSES IN RHENSE (1671 AND 1652)

GERMANY



HOUSE IN COBERN (1577) GERMANY

the sixteenth and seventeenth centuries, and not only were these little German houses marvels of intelligent design,

but they composed themselves as well after a fashion that we now know nothing of.

They are quite unaffected, there is no evidence of the application of exalted principles of architectural design; rather the various builders seem to have begun with the ground and built upwards until they had all they wanted, when they stopped. Windows were placed where windows were needed, bays were flung out at just those places where bays were necessary, and in every way there was apparently a total lack of self-conscious striving for effect, — and note the result. Good proportion, effective massing, an intelligent distribution of detail; charm of every possible kind. These were indeed happy days. No one then sought over the world for a big school where elaborate principles of architecture were enunciated and artists and architects were made to order. No one cared what the Romans did; no one was pessimistic enough to anticipate what the Parisians



MARKET-PLACE IN MITTENBERG.

GERMANY



HOUSE IN MILTENBERG (17TH CENTURY)

GERMANY



HOUSE IN STRASSBURG (17TH CENTURY)

GERMANY

might do in a future then all unimagined: people did what they liked and for some inscrutable reason seemed to like good things.

Not that we could go ahead now and reproduce these buildings and still have the result good. The market-place of Miltenberg would be effective only on the stage and in the glare of footlights. It would be laughable in a New England village. It is all very charming, all very worthy of study, but the *Zeitgeist* never stops its implacable progress, and the spirit of the sixteenth and seventeenth centuries, not to speak of that of the fifteenth, is forbidden us forever.

Perhaps, if some of our architectural students would go over and live in Hildensheim or Rothenburg or Miltenberg for a year or two, letting the quality of the place soak in by degrees, instead of designing impossible public buildings to meet inconceivable conditions, we might sometime see results that would not be so infinitely distant from those we are now illustrating.

On the other hand, *would* this be the result? Could any architect in the nineteenth century do work of this kind? Is it not rather the instinctive production of men who were unlettered, yet, nevertheless, supremely civilized? Probably we must look conditions in the face, and realize that until the world knows the professional architect no longer, and until that happy day when every man can be once more his own architect and be worthy to be his own architect, we must be content with what we have, and content to see work of this kind only on its native soil or in the pages of architectural magazines.

The big centers of art and architecture have been well exploited, and the presentments of their various features are as familiar now as the advertisements of soaps and pills; but there are still hundreds of little villages in the *terra incognita* of temporary oblivion, and whoever will discover these and make them famous will establish his own fame as well.

C. M.



HOUSE IN SCHWÄBISCH-HALL (1605)

GERMANY

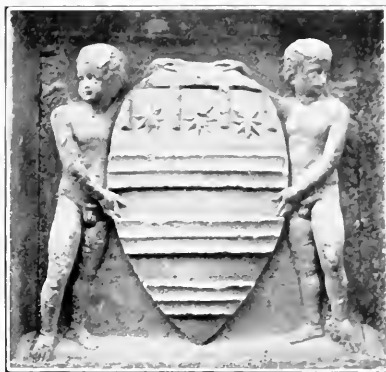
FLORENTINE ARMORIAL SHIELDS

NO FACTOR contributed more to the artistic splendor of the Renaissance than the rivalry which sprang from the newly arisen pride of individuality. There was an awakening to what may be called a sense of personality. To the cities this awakening came in the form of civic pride, inciting municipalities to rival each other in the splendor of their civic adornments. Within the cities numerous trade guilds arose, which attempted to outdo each



ARMS OF THE CITY OF FLORENCE
PALAZZO FERONI FLORENCE

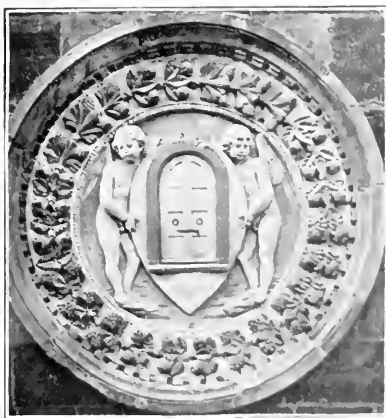
other in their pageants and in their influence in public affairs. Finally, there sprang into prominence the numberless great families whose rivalries have become a chief source of our knowledge of the time. Indeed, quite as much as a period of mental re-awakening, the Renaissance stands as an epoch when individuals, considered either as cities, corporate bodies, families or private citizens, had arrived at a knowledge of and pride in their respective entities.



ZZANO ARMS, ATTRIBUTED TO DONATELLO
VIA DELLA SAPIENZA, FLORENCE

A natural consequence of this awakened sense of individuality was the desire of the individual to perpetuate and to hand down his name and achievements to posterity. The arts furnished the means of thus transmitting them, and the strength of the desire is shown by the numberless memorial tombs which adorn all the greater churches of Italy, and in the overflowing archives of the municipalities in which the actions of her important citizens were recorded.

In no way is the upspringing of individual pride more noticeable than in



MEDALLION BY LUCCA PALLA
FOR SAN MICHELE, FIRENCE



ARMS OF A FLORENTINE PODESTÀ
NATIONAL MUSEUM FLORENCE

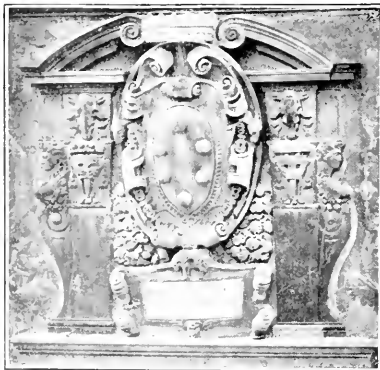
the enormous increase in the use of armorial bearings—badges of individualism, as it were. Popes, magistrates and emperors granted such coats of arms by the thousands. They were adopted by cities, and even by the various quarters of cities, by the guilds and crafts, major and minor, and by all families of any distinction. They were displayed in every possible way,—embroidered on garments, cut on signet rings, embossed on books and engraved on

plate, carved on tombs and proudly displayed on the façades of churches and public buildings. The grim palaces that frowned across the narrow streets of Florence each raised on high an emblazoned shield, as did the mailed ancestors of those who lived in them.

The forms of these shields were in the main derived from Roman and Gothic prototypes, but the art of the Renaissance naturally transformed the original heraldic stiffness with its own characteristic freedom, grace and exuberance of fancy. Writers on heraldry have sometimes re-



ARMS OF A FLORENTINE PODESTÀ
NATIONAL MUSEUM FLORENCE



MEDICI ARMS
PALAZZO MONTALVO FLORENCE

gretted this, and point out, what is undoubtedly true, that contrasts of the realistic rendering with the fundamental conventionalism imposed by the science of heraldry sometimes results in incongruities which the eye cannot forgive. On the other hand it should be remembered that such heraldic shields as those shown in our illustrations were rather intended as decorative medallions, to harmonize with and adorn architectural surroundings, than primarily as examples of heraldic art; and from this point of view they admirably serve their



ARMS OF THE SILK WEAVERS
VIA CAPACCIO FLORENCE

purpose. In many cases, too, the bearings themselves are orthodox enough to suit the most pedantic of heralds, the decorative freedom being confined to the surrounding accessories, as for example in the arms of the Uzzano family, attributed to Donatello, shown on page 35.

There is a tradition that the city of Florence was so named because of its site in the midst of flowering fields of lilies; and the city adopted the lily as its badge. An example of this device, from a carving on the Palazzo Feroni is shown in our plate.

The Della Robbias executed several Florentine armorial shields in Florence. Their work combined all the desirable heraldic conditions, uniting as it did the relief of sculpture and the coloring of painting, and also, as the color was burnt into the terra-cotta, resisted the action of the weather. The seal of the Silk Weavers, from the walls of Or San Michele, shown at the bottom of page 35, is the work of Luca della Robbia. He has here made up for the poverty of the heraldic motive by the introduction of the two exquisite cupids who bear the shield, which are among his very best figures, and by surrounding the whole with a border of fruits and leaves.

This fruit and leaf border is especially interesting because it is one of the first of the sort which Luca executed, although he later developed the motive and used it so extensively that his name has ever since been connected with it. On this page another carving, by an unknown hand, of the Silk Weavers' arms is shown. This carving adorns the former palace of the Lambertesca family which at one time served as the Weavers' Hall.

The building most rich in these historical heraldic shields in Florence is the Bargello, now the National Museum, which originally served as the official residence of the podestà or magistrate of the city. Each successive podestà displayed his arms on the walls of the open central court which bears two hundred and four such medallions.



ARMORIAL SHIELD, ATTRIBUTED TO LUCA DELLA ROBBIA
PALAZZO DAVANZATI, FLORENCE

ENGLISH RURAL CHURCHES*

ENGLAND is the home of the rural church. In no country in the world are village churches so numerous, so beautiful, and so varied and excellent in architectural design; indeed England herself offers nothing equal to them for our admiration. They are to be found in every littlest village of the land; and in most cases, even though small, they are rich and stately, with ancient memorials on their walls, and with old glass and tracery in their windows. The houses of the living nestle close about them, and the graves of the dead sleep in their shadows.

"From the gray walls of these ancient temples sturdy towers rise in the hill country, while lofty spires soar high from those on the fens and the plains. Most of them are reached by a path among the graves in the churchyard, which is often surrounded by a wall, and entered through a picturesque gate. Nearly always the ground level is considerably above the church floor, suggestive of the ages through which it has received the village dead; but generally the churchyard is neatly cared for, and children play among the old stones."

Speaking of Somersetshire during the fifteenth century, a recent architectural writer has given the reason for the number and richness of the rural churches

in that county, but this reason will equally apply to England as a whole.

"At this time" he says, "there was a very general spirit among all the English people which led them to give generously, and, for the most part, quite freely of their substance to maintain and make beautiful the service of God. The parish records and church wardens' accounts contain innumerable entries of gifts, both in kind and in money, which

must have represented real generosity and self-sacrifice on the part of the giver. These, in some cases, include not only farm produce, personal effects and jewelry, but even cattle, sheep and hogs, so that often the church wardens ran a farm to take care of their stock.

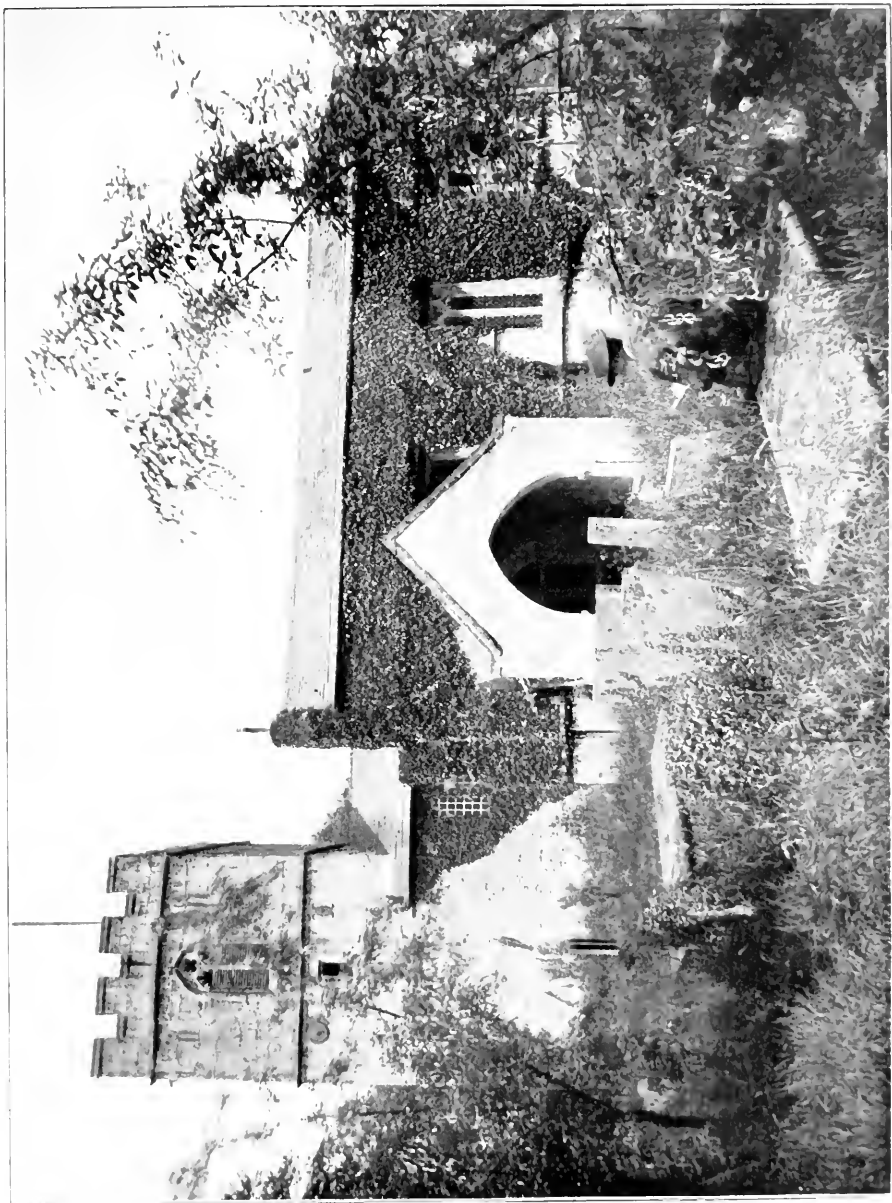
"It must be remembered that a gift to the parish was the only channel through which the charitably inclined could ease their consciences, or the evil

seek peace and pardon, or those grateful for mercies received show that gratitude. There were no schools to be endowed, no hospitals to be maintained, no public monuments to be raised; nothing, in fact, to be done with one's money which should so redound to one's benefit, here and hereafter, as to place it in the hands of that Mother Church which herself cared for all her children, gave them such book-learning as was needful in those simple days, taught them to serve God, honor the king and obey the Church, cared for them in sickness, entertained them when travelling, and



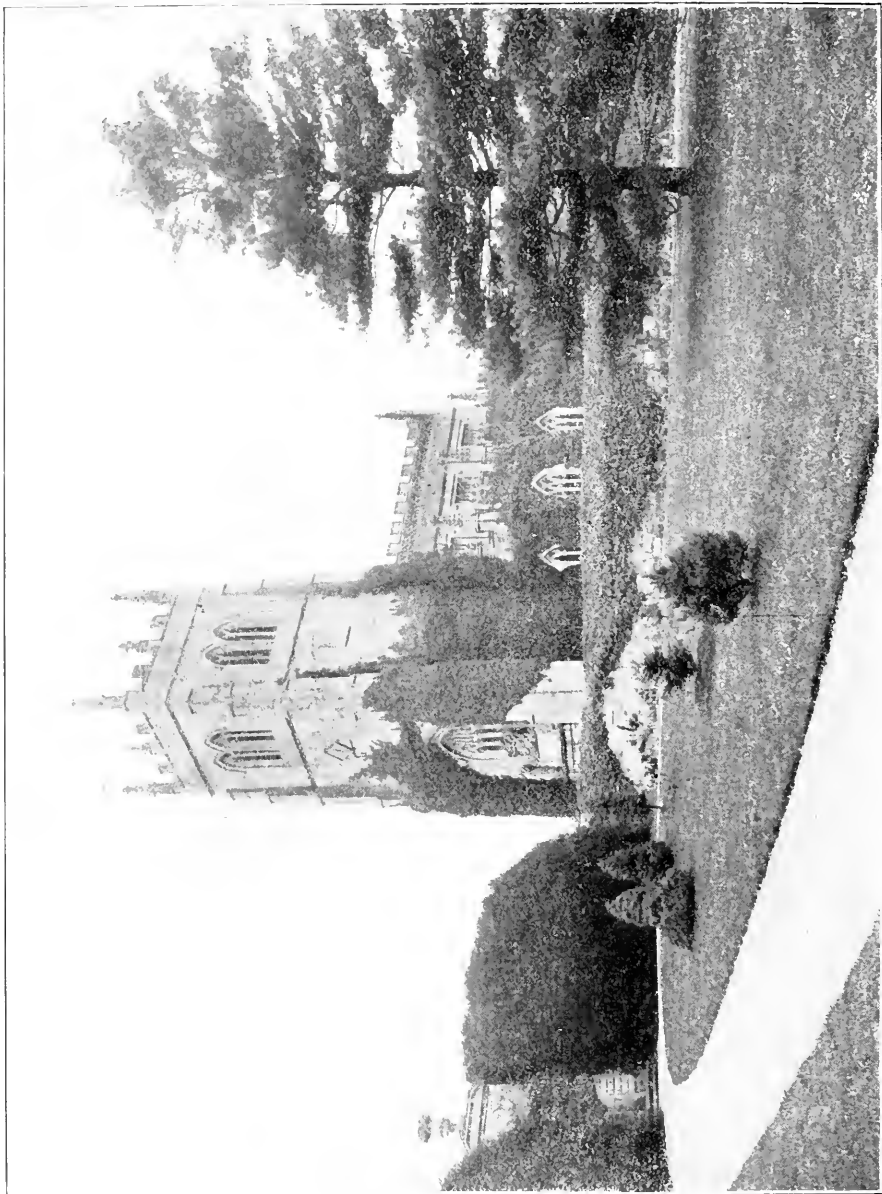
DEERHURST CHURCH
GLOUCESTERSHIRE, ENGLAND

*The illustrations shown herewith comprise the second prize set of photographs submitted in "BROCHURE SERIES COMPETITION P," by Mr. Anthony P. Valentine, Jr., of Philadelphia.



ANNESLEY CHURCH

NOTTINGHAMSHIRE, ENGLAND



STAUNTON-HAROLD CHURCH

LEICESTERSHIRE, ENGLAND

finally, at the end, shrived them and laid them to rest under the shadow of their parish church or beneath the pavement of the aisles."

Beside their number and beauty, English rural churches are also architecturally remarkable for their individual character. They are not here city churches on a small scale, but are, and were from the beginning, altogether different in type, if of the same architectural family. Indeed, there grew up in England a type of Parish church wholly different from the minster but just as good in its own way; while in France, on the contrary, where a small church has any architectural merit at all it is commonly by way of reproducing the minster on a minor scale. A French rural church is, for example, always vaulted wherever it could be, and wooden roofs (in the rare cases where they are used) are mere shifts. But in England a vault is very unusual in the small churches, and moreover it was clearly omitted by preference, and the various forms of enriched wooden roofs were used instead, not as shifts, but as approved



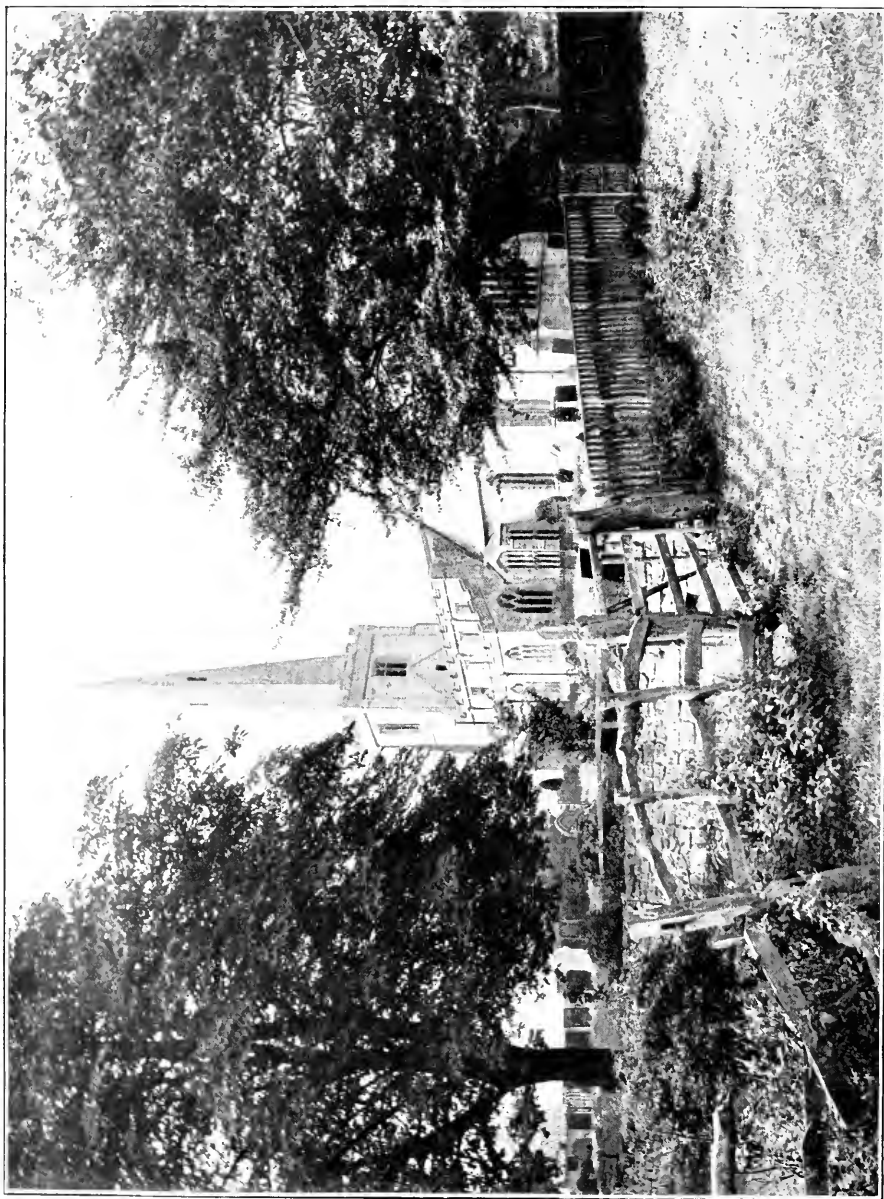
MARTOCK CHURCH
SOMERSETSHIRE, ENGLAND

substitutes. The difference, too, between English country and city churches existed from the beginning. Neither



ALSOP-LE-DALE CHURCH

DERBYSHIRE, ENGLAND



SAWLEY CHURCH

DERBYSHIRE, ENGLAND

in the thirteenth any more than in the fifteenth century were there built the small minster-like churches that we find in rural France. A writer in a recent *Atlantic* in discussing this subject further says:—

"The churches we find in the French villages and the lesser ones in the French towns, are not rural but urban in character. In a smaller way, they imitate and copy the methods and the detail of the neighboring great city churches. The round-arched semi-Byzantine

and this is found with more or less completeness throughout even the smaller French churches. If one of them fails in these monumental characteristics, it is because of poverty or through decay.

"In England, however, the rural church fits the country, and not the city, and it called out the best of the poetry and feeling that there was in her mediæval designers. In place of stone vaults we find rich oak ceilings with carved trusses and beams. As there are no vaults to prop up, the flying



ALLESTREE CHURCH

DERBYSHIRE, ENGLAND

churches of Provence, the domed churches of the Périgord, and the Gothic churches of the Isle of France all imitate the methods and the detail found in the neighboring cities, and nowhere is one sensible of attempts to link the architecture to the scenery. In all these churches stone vaulting prevails. Even when the stone vaults do not exist, the structure is generally prepared for them. Gothic architecture meant to the Frenchman a complete system of vaulting ribs and arched vault surfaces, of flying buttress and pinnacle loaded pier,

buttress scarcely appears, and the simple buttress only strengthens the walls or resists the sway of the clanging bells. But how graceful are the spires that crown the villages of Northamptonshire, how stately the towers, capped with lacelike parapets and bracketed pinnacles, that terminate the churches of Somersetshire; and everywhere all over England are found those innumerable short, stumpy towers, with battlemented tops and buttressed corners, which blend so charmingly with the views of the churchyard, with the oaks and beeches

of the parks, and with the undulating meadows and waving cornfields of a rustic landscape:—

Not a grand nature
 All the fields
 Are tied up fast with hedges, nosegay like;
 The hills are crumpled plains — the plains pastures,
 And if you seek for any wilderness
 You find at best a park. A nature
 Tamed and grown domestic
 A sweet familiar nature, stealing in
 As a dog might, or a child, to touch your hand,
 Or pluck your gown, and humbly mind you so
 Of presence and affection.

"If the English cathedral seems to be adapted with difficulty to the uses of Protestant worship, the same cannot be said of the parish church. Around this centres, if not exactly the life of the neighborhood, at least its sentiment and affections, while in death the squire and his family lie beneath its monuments, and the rude forefathers of the village sleep in its shadow. The little country church has much the same qualities as the old English country house, and the two are the unique architectural possessions of England, equaled nowhere else in variety of design, in the concord between structure and site, and in gracious outline and grouping. So numerous and conspicuous are they that the traveler finds it hard to believe they do not



HIGH HAM CHURCH
 SOMERSETSHIRE, ENGLAND

occupy the whole field, and with surprise discovers that dissent flourishes, and remembers that dis-establishment is not an impossibility."



TUTBURY CHURCH

STAFFORDSHIRE, ENGLAND

ROMAN DECORATIVE RELIEFS



ROMAN EAGLE

SS. APOSTOLI, ROME

IT IS most probable that all the fragments of Roman decorative reliefs shown in the following pages were colored. This being the case, it is interesting to imagine the effect of the different carvings, tinted after nature, whether conventional in type, as in the relief with the eagle from SS. Apostoli, more "impressionistic" in style, as in the pilasters from the monument of the Haterii, or in the literal, naturalistic carvings displayed on the altar in the Museo della Terme, and the relief decorated with quince and lemon foliage in the Lateran Museum.

As an example of the heraldic use of the Roman eagle the example, now set into the wall of the vestibule of the Church of SS. Apostoli in Rome, is unsurpassed. This fragment was discovered during the excavation of Trajan's Forum. The oak wreath was originally closed at the top by a jewel, now lost, of colored stone or glass. Herr Wickhoff, the learned author of "Roman Art," conjectures that the background was painted blue, the wreath green and the ribbons rose. The traces of color which still cling in the crevices of the carving are, however, now so oxidized that it is impossible to be sure of the original scheme.

The beautiful carved pilasters from the tomb of the Haterii probably date

from the very end of the first century. The remains of this tomb were found in 1848. It is of thoroughly characteristic Roman work throughout, showing very little direct influence of Greek models. It cannot date before the end of the first century, because the Colosseum and the Arch of Titus are both carved upon it. The details of decoration shown are particularly interesting from the evident attempt of the designer to give the impressionistic rather than a



DEAD DECEASED BULL - ARTS AND CRAFTS
MUSEO OF THE LATERAN MUSEUM

and detailed rendering would not have given.



PILASTER FROM THE TOMB OF THE HATERII
LATERAN MUSEUM, ROME

realistic effect of a rose-tree in full bloom twining about a slender vase. The sculptor who did the work has succeeded, by the subtle use of undercutting, and the consequent variation in light and shade presented to the eye of the moving spectator, in attaining an impression of life which a more accurate



PILASTER FROM THE TOMB OF THE HATERII
LATERAN MUSEUM, ROME



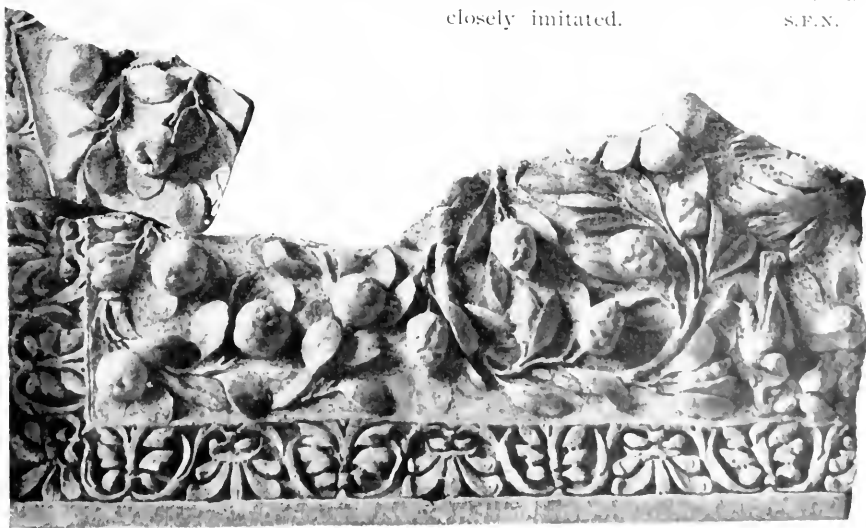
RELIEF FROM THE ARA PACIS AUGUSTI
MUSEO DELLE TERME, ROME

In contrast with the style of these

pilasters is the relief shown on page 45. On this altar with the plane-tree foliage, the branches and leaves are rendered as literally as if they lay upon the marble. Any alteration in the arrangement of the original has been introduced merely in order to obtain a more decorative and symmetrical distribution of the ornament. Every vein on the leaves is indicated, and none of the methods by which the "illusionist" style of carver would have attempted to gain a freer effect is here employed. It is, in a word, a dry imitation of nature. Supposing that this relief were skillfully colored it must truly have had a lifelike effect.

Though less a slavish copy of nature, the garland of fruit carved on the Ara Pacis Augusti is a sufficiently close imitation; the artist has not by any means thoroughly conventionalized the original model from which this characteristically Roman motive sprung — the actual ox-skulls hung with garlands, with which the primitive altars were decorated after the sacrificial rites. While the quince and lemon foliage of the Lateran Museum relief is arranged in decorative fashion, and the detail is so minutely carried out that the very texture of the skin of the fruits is closely imitated.

S.F.N.



RELIEF WITH QUINCE AND LEMON FOLIAGE

LATERAN MUSEUM, ROME



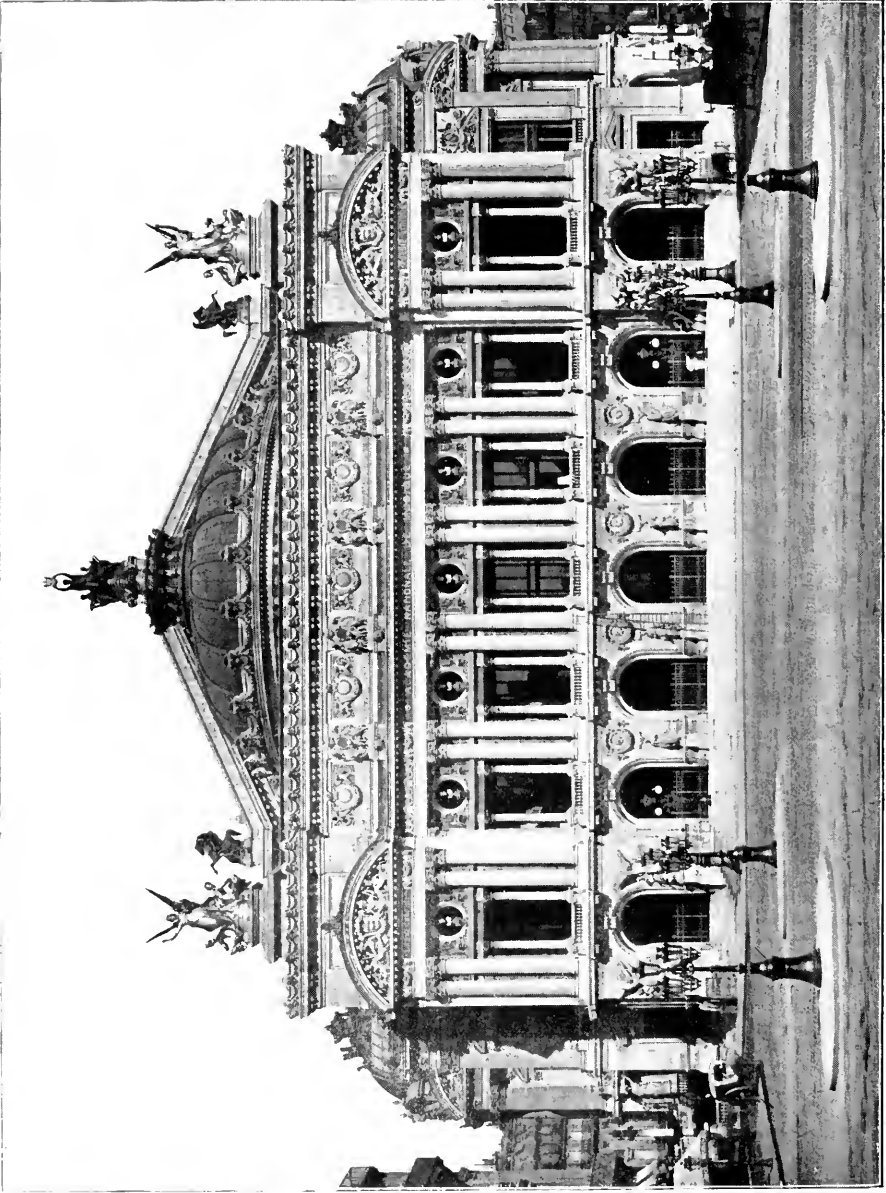
WROUGHT-IRON RENAISSANCE TORCH-BEARER

NATIONAL MUSEUM, FLORENCE

THE PARIS OPERA HOUSE

GOTHIC CARVED WOODWORK

MOORISH ARCHITECTURE IN NORTH AFRICA



PARIS OPERA HOUSE

FAÇADE

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

MARCH

NO. 3

THE PARIS OPERA HOUSE

IN PURSUANCE of the third Napoleon's plan for the monumental adornment of Paris, a competition, open to all French architects, was announced in 1861, for the design for what was proposed should be, and indeed ultimately became, the most splendid and beautiful Opera House in the world. Among the one hundred and seventy competitors was one by the name of Jean Louis Charles Garnier, who died on August fourth, only three years ago. Garnier was a pupil of the École des Beaux Arts, which in 1848 had awarded him the Prix de Rome. He subsequently travelled in Italy and Greece, and then, after serving an apprenticeship upon government work, set up for himself as an architect in Paris in 1854. He entered upon his public career, however, only with the submission of his design for the Opera House; but to him the jury, by unanimous decision, awarded the commission.

The theatre was begun in 1861 and was completed in 1874.

The Opera House stands at the end of the splendid Avenue which bears its name. The largest theatre in the

world, it covers an area of three acres; but its seating capacity is not so great as might be expected from the ground space which it covers, since the building was intended not only as an opera house, but also to serve the city as a place for official public entertainments and splendid ceremonies of all sorts, so that the apartments which surround the auditorium assume almost as much importance as does



PEGASUS

OPERA HOUSE, PARIS

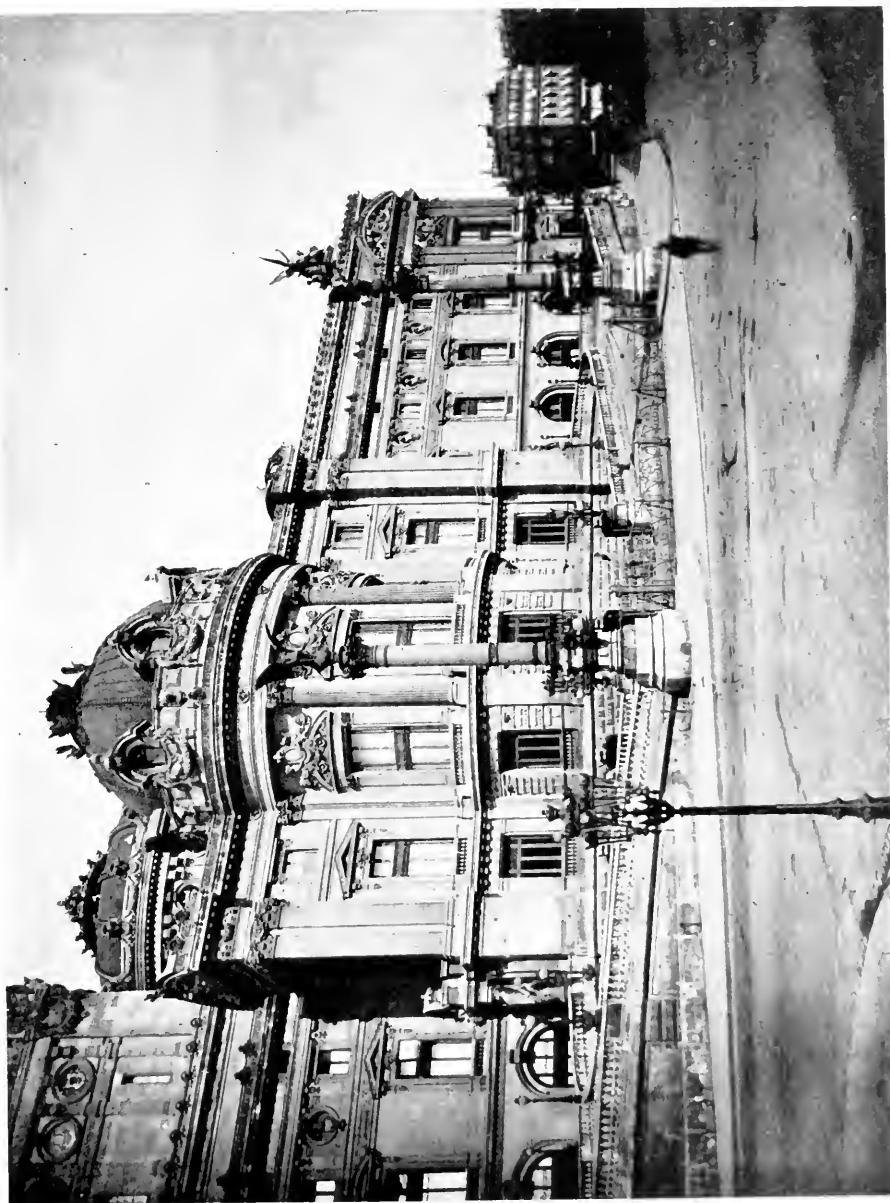
that auditorium itself.

The main façade, approached by a broad, low flight of steps, consists of three stories. On the ground floor is a portico of seven arches giving entrance to a large vestibule. Against the piers of these arches are set groups of statues symbolizing the lyric arts. One of these



PARIS OPERA HOUSE

NORTH SIDE



groups, by Carpeaux, the most striking of the series, representing "The Dance" is shown in our illustration. The architect kept the lower story sober in its lines, color and adornment that the principal story of the façade, the loggia above it, might take its proper importance. This loggia is decorated with rich Corinthian columns with capitals of colored marbles, and forms an open gallery, the square windows of which correspond in position to the doors below. Smaller Corinthian columns of red marble with gilded bronze capitals serve as frames, as it were, to the intervening windows. Above these windows are set gilt-bronze medallion busts of great composers. The two angles of the façade are occupied by pavilions, not extending far beyond the front of the building, which are surmounted by arched pediments that break the severity of the straight lines. Up to this point the whole façade is admirable; and the loggia is one of the very finest examples of its class in existence.

The attic which surmounts it is, however, deplorably heavy. Garnier himself recognized this defect, and lightened the attic as much as he could by statuary and panelling; but in course of time the mass has become uniform in color, the



"THE DANCE" PARIS OPERA HOUSE

details have lost relief, and the general effect is over weighty. Above the attic, over the two flanking pavilions, rise colossal gilt groups, representing respectively Music and Poetry attended by the Muses.

Garnier intended that his façade should clearly indicate the main structural divisions of his work,—the foyer as a whole, the auditorium and the stage itself,—and therefore behind the façade, which marks the position of the foyer, rises a low dome which roofs the auditorium, and behind this is a huge triangular pediment crowned with a gilded statue of Apollo in the middle, and on the two ends by Pegasi, which marks the opening of the stage.

The façade as a whole is richly decorated with, bronze, gilding, and colored marbles, for Garnier intended to give the edifice the splendid and festive character which he conceived such a



DETAIL

PARIS OPERA HOUSE



PARIS OPERA HOUSE

PAVILION OF THE FAÇADE



PARIS OPERA HOUSE

GRAND STAIRCASE

building should have. In describing it he writes: "In spite of false notes and imperfections of detail, I consider the façade as the most typical, most individual part of the entire building; and were there many more faults in it I should still and shall always be proud of having designed it."

The lateral façades are much soberer in ornamentation than the main front. In the centre of each is a pavilion similar in character to those which mark the extremities of the façade. Within

this landing it is divided into two flights. Each landing is flanked with balconies from which the visitor may survey the brilliant scene presented by the entering audience. The grand foyer of the Opera extends throughout the whole length of the façade behind the loggia, and is one hundred and seventy-five feet long and forty-two feet wide. It is perhaps over-profusely gilded and adorned with colored marbles, but under artificial light presents a magnificent scene.



GRAND STAIRCASE

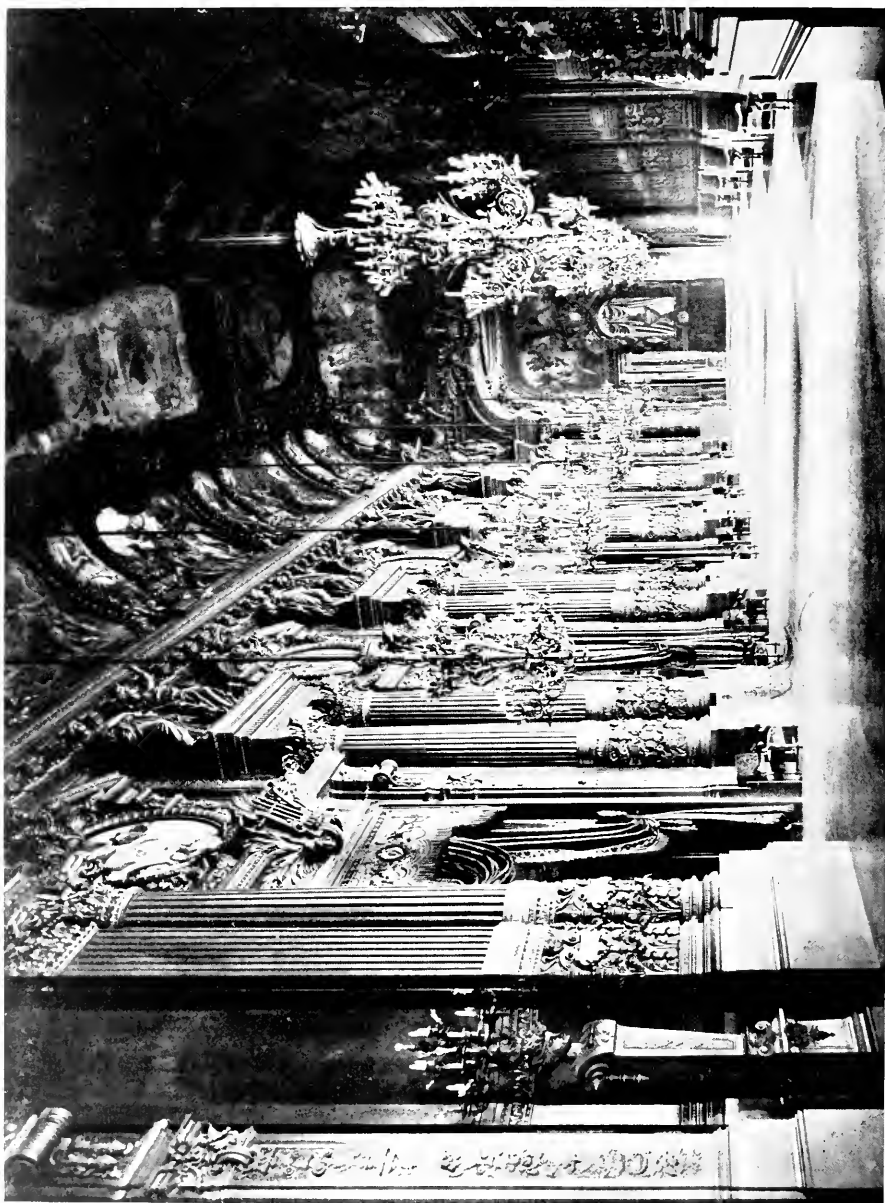
OPERA HOUSE, PARIS

these pavilions are separate entrances.

Architecturally, the interior is less interesting than the exterior, but is extremely rich and most lavishly decorated. The great stair-case, which is, as it were, the backbone of the structure, and is the means of communication between the main parts of the theatre, is developed to the amplest and most magnificent proportions. As far as the first landing where it gives entrance to the amphitheatre, it is single and about thirty-two feet in width, but beyond

The auditorium proper (insufficiently lighted to admit of adequate showing by photographs) has naturally, on account of the limiting conditions, less architectural interest than other parts of the building.

As a whole the Grand Opera of Paris indubitably ranks as the greatest architectural achievement of recent years; and, in an opinion expressed by vote in December, 1898, its façade was named as one of the eight greatest in the world by the readers of this SERIES.



PARIS OPERA HOUSE

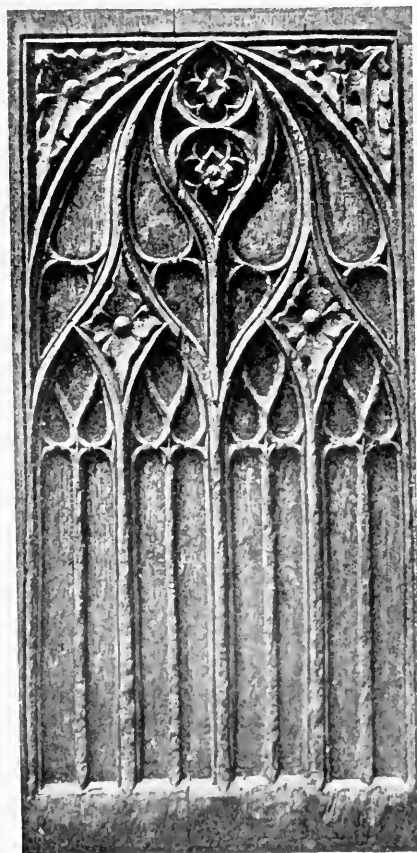
GRAND FOYER

GOTHIC CARVED WOODWORK

IT IS possible, from the remains which have come down to us, to trace the gradual evolution of skill in wood-carving during the middle ages,—a skill which culminated in Germany in the fifteenth century, and which remained constant during the sixteenth. The earlier examples show that at first the carvers contented themselves with tracing their patterns upon the smooth surface of the wood and then merely clipped away the background, leaving the design in a low relief which was further emphasized by painting either the



GOTHIC CARVED WOODWORK
FIFTEENTH-SIXTEENTH CENTURY
Bavarian National Museum: Munich



GOTHIC CARVED WOODWORK
FIFTEENTH CENTURY
Riedinger Collection: Augsburg

ground-work or the patterns in variegated and brilliant colors. Similar in nature to the corresponding brass and stone reliefs of the period, this method was especially suited for the decoration of large surfaces. Gradually as the carvers' skill increased, and reliefs became higher, the surfaces of the patterns were also carved, and the designs took on a more elaborate character, until finally, in late specimens and where the use to which they were to be put permitted, the backgrounds were entirely cut away and the carving was left in the round, often as elaborately and delicately executed as exquisite lace work.

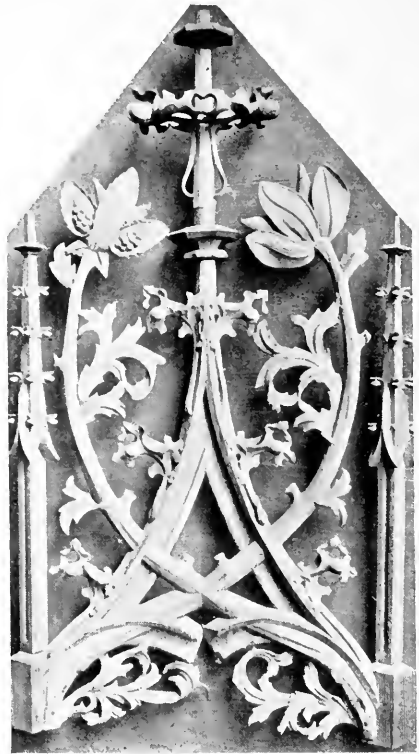
The motives of Gothic design in wood-carving were two-fold: first, motives



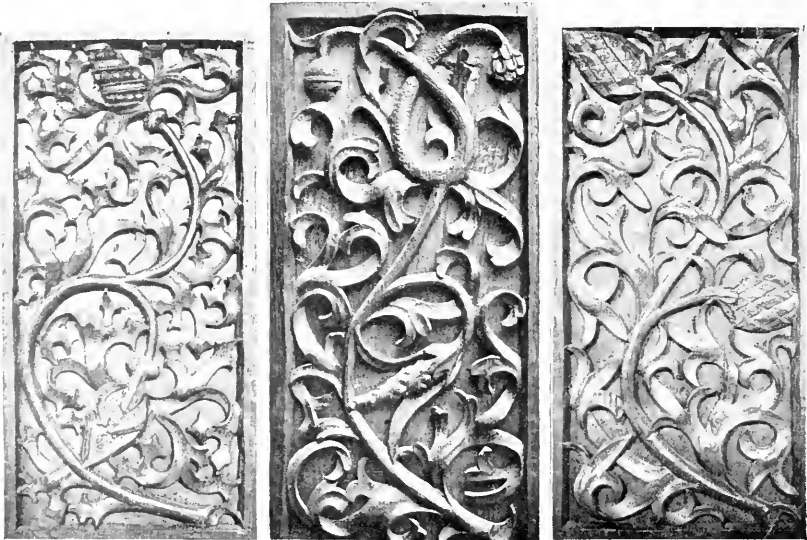
GOTHIC CARVED WOODWORK
FIFTEENTH CENTURY
Bavarian National Museum: Munich

almost purely architectural in character, such as were shown in former illustrations of the subject in this SERIES, and second, in the more naturalistic type of work here illustrated.

In all Gothic ornamental sculpture there is everywhere displayed an appreciation of the animate spirit of nature. The vital quality is seldom wanting, and this quality is plainly derived from the close study of natural organic forms. Yet the Gothic carver did not by any means disregard the laws of conventionalization, and only those abstract qualities of form capable of effective decorative treatment were drawn from nature. On the other hand the natural source was never so far departed from as in Classic ornamentation. "Instead of the formalized abstractions of antique details," writes Professor Moore, "we have often the generic types, and even many of the specific peculiarities, of natural leafage. In the one motive a rounded foliate or floral boss answers to the ovate members of the ancient scheme, while a tendril with lateral leaves answers to the dart. In the others the meander or scroll is a living branch, into the spaces enclosed by the wavy or convoluted lines of



GOthic CARVED WOODWORK
FIFTEENTH CENTURY
Bavarian National Museum: Munich



GOthic CARVED WOODWORK

Germanic Museum: Nuremberg

FIFTEENTH CENTURY



GOthic CARVED WOODWORK
FIFTEENTH CENTURY

Bavarian National Museum: Munich



GOthic CARVED WOODWORK
FIFTEENTH CENTURY

Bavarian National Museum: Munich

which grow, as of their own volition, unfolding leaves. Everywhere in Gothic art do we find expression of organic life, but this life is invariably governed by the exigencies of architectural fitness. The artist while keenly appreciative of nature, has a constant regard to the condition of his art."

A distinctive character of German foliage sculpture is the more or less elaborative crinkled treatment of leafage; indeed German carvings suggest, as do the later types of leaf ornament in France, the dried foliage of autumn rather than the broadly undulating leaf forms of summer time.



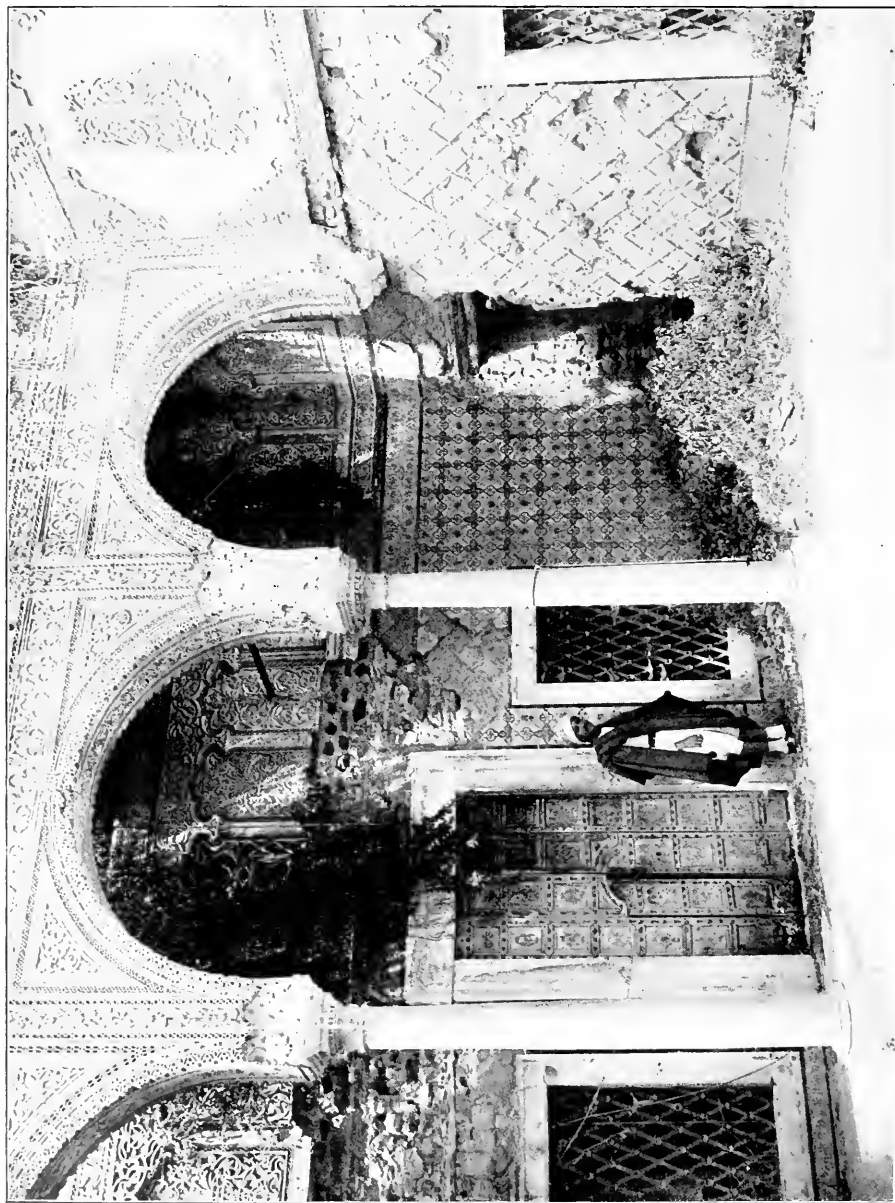
GOthic CARVED WOODWORK

Germanic Museum: Nuremberg



GOthic CARVED WOODWORK

Germanic Museum: Nuremberg



MOORISH ARCHITECTURE IN NORTH AFRICA

THE first clear historical knowledge we have of that part of North Africa which we now call by the general name of the Barbary States, with the exception of mere rumors of tribal wars and the certain fact that there were, even in the earliest times, a number of small but flourishing towns scattered along the coast which drove a brisk trade with Southern Europe, comes with the Roman dominion. The conquest of Carthage in 146 B.C. laid the foundations of that empire in Africa which was gradually extended throughout the north. Under Roman rule the whole country attained a high degree of prosperity. Several considerable cities were fortified as a protection against the savage tribes of the mountains, and there are many interesting architectural remains of this period, especially in the province of Constantine, in Algeria, where the ruins of the ancient city of Lambessa still exist, with its city gates, part of an amphitheatre, and a mausoleum ornamented with Corinthian columns. This flourishing civilization received a sudden check, however, when the barbaric Vandals swarmed down out of the north about the middle of the fifth century, and drove the Romans out of Africa. Though the Vandals were in their turn expelled by Belisarius, Justinian's general, the true reawakening of the country came only with the great Moslem invasion of it in the middle of the seventh century; the effect of which was not

only to wipe out whatever seeds of the Christian religion that had been implanted there, and to permanently establish Mohammedanism in its place, but to revive the country from the virtual barbarism into which it had lapsed after the incursion of the Vandals.

Whether considered as the conquest of one of the most extensive empires of the world by a small and previously unknown people or as the propagation of a new religion, the sudden and enormous spread of Moslemism in the seventh century is without parallel in history. It surpassed the careers of the great Eastern conquerors in the importance of its effects; it surpassed the growth of the Roman empire in brilliancy and rapidity. In the year 622, a little band of only seventy converts bound themselves to stand by their new prophet Mohammed, and to escape persecution, fled with him from Mecca to Medina in Arabia. This flight is known

in history as the "Hejira," and marks the turning point in the fortunes of Mohammed and the beginning of a great religious conquest by the sword. Arabia, Syria, Palestine, Phœnicia, Egypt, Northern Africa, and Southern Spain fell successively before the Moslem arms, until in 752, under the last of the Omniads, their empire embraced southwestern Asia from the Gulf of Arabia and the Indus to the Mediterranean and the Caucasus, the entire northern coast of Africa, a great part of the Spanish peninsula, and a portion of



A STREET IN TUNIS



MOSQUE AND MINARET

TUNIS

southern France, besides Sardinia, Corsica and the Balearic Isles. In the train of this conquest there sprung up what we now know under the general name of Saracenic architecture.

Although the first impulse of the conquest came from Arabia, it must not be supposed that the spring of Saracenic art was Arabian. "The Arabs themselves," writes Mr. Fergusson, "had no architecture properly so called. Their only temple was the Kaabah at Mecca,

them prayer everywhere and anywhere was equally acceptable. All that was required of the faithful was to turn towards Mecca at stated times and pray, going through certain forms and in certain attitudes; but whether the place was the desert or the housetop was quite immaterial. To understand Mohammedan art it is essential to bear this constantly in mind, and not to assume that because the first impulse was given from Arabia, everything

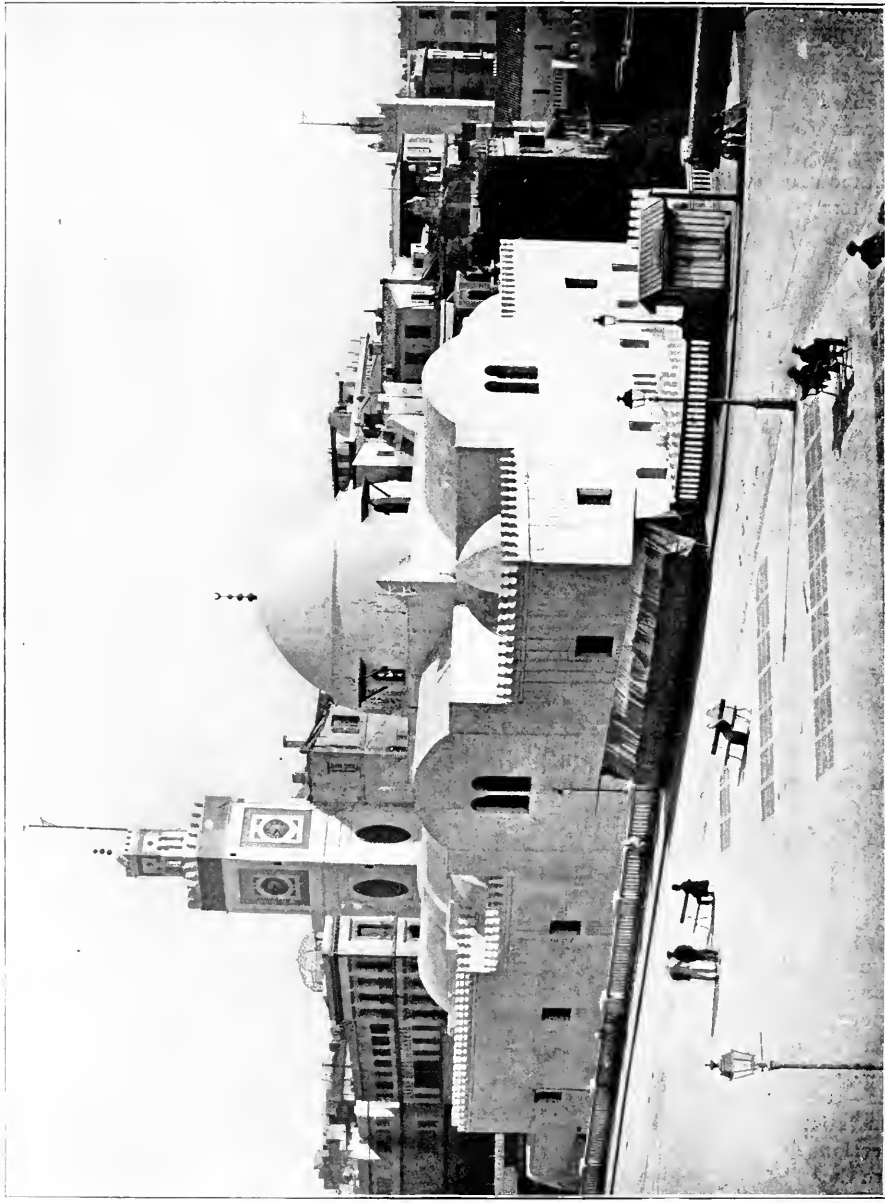


TUNIS FROM THE HOUSE-TOPS, SHOWING MOSQUE DJAMA EL-SIDI

a small square tower, almost destitute of any architectural ornament and more famous for its antiquity and sanctity than for any artistic merit. It is said that Mohammed built a mosque at Medina—a simple edifice of bricks and palm sticks; but the Koran gives no directions on the subject, and so simple were the primitive habits of the nomad Arabs, that had the religion been confined to its native land, it is probable that no mosque worthy of the name would ever have been erected. With

afterwards must be traced back to that primitive people."

Neither as the result of the conquest was there any fusion of races, nor marked transplanting of peoples. Each country retained its own inhabitants, who, though they adopted the new faith, clung to their old habits in art as in other things with the unchangeableness of the East. All this is made clearly evident by the earliest Moslem architecture. When the conquerors wanted new mosques in Syria they employed



NEW MOSQUE (DJAMA EL DJEDID)



INTERIOR
MOSQUE OF DJAMA EL DJEDID ALGIERS

native architects and builders, and converted the existing Christian churches into places of prayer. In Egypt, mosques were enclosed and palaces designed and built from the fragments of ancient remains. When the Turks conquered Asia Minor their architecture was still that of the Byzantine basilicas which they found there; and when they entered Constantinople they did not even carry the style with which they were familiar across the Bosphorus, but framed their mosques upon the type of church peculiar to that city, of which Santa Sophia is the most eminent example. The same happened in Northern Africa. Early Moslem buildings in Tunis and Algeria must have been mere rearrangements of such structures as were already existing at the time. We thus see that for long after the conquest all the conquered peoples still continued to build as they had built before their conversion, merely adapting their former methods to the uses of the new religion.

In the course of time, however, the Mohammedan element thus introduced into the styles of the different countries, produced a certain uniformity—a uniformity naturally increased by the

intercommunication arising from the uniformity of religion—and in this way, after some centuries, a style was elaborated which was so homogeneous, and possessed so much that was entirely its own, as to make it sometimes difficult to detect the germs from the older styles of which it was composed.

The distinguishing differences which separate Saracenic from Christian architecture in general, are the predominance of decorative over structural conditions, a predilection for minute surface ornament and the absence of figure sculpture,—this last on account of a prohibition in the creed of Islam which forbade the depiction of any living thing excepting trees and flowers. Forced therefore, to take another outlet, the Moorish decorative sense evolved a scheme of decoration based on geometry, which became one of the most striking features of Moslem art.

The student must regret that apparently there are no remains in the Barbary States dating from the best period of Moslem architecture, for these states were the cradle of the Moorish race, and it is here that we should naturally hope to find the connecting links between the architectural styles of Egypt



STREET IN ARAB ALGERIA



CATHEDRAL, FORMERLY MOSQUE OF HASSAN

ALGIERS

and the very dissimilar remains of Moorish art in Spain. Nevertheless, exasperating as they are to the student of art history, the comparatively recent examples of Moorish architecture, which are practically all that now exist in the Barbary States, are both interesting and typical, because from their very recentness they exhibit the characteristics of the unified Saracenic style with little trace of ulterior influence.

Saracenic architecture apparently never produced such important works in North Africa as in Egypt. Constructive design appears to have been here even more completely subordinated to decoration than elsewhere. Tiling and plaster relief took the place of more architectural materials, while horse-shoe and cusped arches were substituted for the simpler and more architectural pointed arch. The courts of palaces and public buildings were surrounded by ranges of horse-shoe arches on slender columns provided with capitals of a form rarely seen in Cairo.

The ceremonial requirements of a mosque are simple. The court must have its fountain for ablution before prayer, and the prayer-hall proper must contain a niche to indicate the direction of Mecca, and a high slender pulpit for



STREET IN BISKRA

AN OASIS IN THE ALGERIAN SAHARA

the reading of the Koran. It will be seen that these few but indispensable features can have but little determining influence upon the architecture. In the ninth century the minaret, from which a call to prayer could be sounded, was added as a common but by no means invariable feature. The minarets of North Africa are more massive in design than those of Cairo, and the example from Tunis which is shown in our illustration (page 64) is one of the finest specimens of its peculiar class. The upper part of it has been, unfortunately, somewhat remodelled in recent times, but the proportions of the shaft and the bold military style of its ornament render it singularly pleasing. Its age is not known.

The Djama el Kebir or Great Mosque of the city of Algiers is said to have been founded in the eleventh century. Its exterior is not interesting, and indeed the whole building is unusually bare in type. The interior consists merely of a square whitewashed hall divided into naves by columns united by semicircular arches, the only decoration being the carved capitals of the columns, the ornament about the niche pointing toward Mecca, the suspended lamps and the small pierced windows.



A STREET IN CONSTANTINE



The Djama el Djedid or New Mosque of the same city (page 66), was designed in the seventeenth century by a Genoese architect who was subsequently put to death by the Dey because he had built it in the form of a cross. The exterior, surmounted by its large dome, is flanked by a square minaret about ninety feet high which is enamelled with colored tiles. The interior is much like that of the Grand Mosque, with the exception that the slender columns of the former are here replaced by piers, and that the wall decoration is more elaborate.

The present cathedral at Algiers, formerly the Mosque of Hassan, (page 68), shows an unsuccessful attempt to combine Moorish and Christian architecture. It was altered from the old mosque in 1791.

Moorish palaces and dwelling houses are architecturally interesting only on the inside. The houses present toward the streets merely dead white walls with a few grated loop-holes in place of windows, and heavy wooden doors studded with ponderous nails. The upper stories often project outward, sometimes supported on wooden props, and in the narrower streets occasionally even touch the opposite wall. One of the



BALCONY OVERLOOKING COURT
ALGERS



BALCONY OVERLOOKING COURT
ALGERS

principal features of the Moorish houses in cities are the flat roofs on which so large a part of Oriental life is conducted. The interior of the better class of dwelling is, however, very different from what would be imagined from the outside. It usually contains a court-yard, planted with orange and lemon trees, with a marble fountain in the center. Round the court-yard is an arcade of marble columns, the pavement underneath it as well as the walls being covered with highly colored encaustic tiles. A stairway, ornamented in the same way, leads to a gallery surrounding the court, and out of this gallery the chambers of the house open.

The ancient Arab quarter of the city of Algiers, which lies on a hill slope, is typical. The streets which traverse this quarter are very narrow, probably purposely so to afford shade, and are intersected by many alleys just wide enough to afford passage, so that the whole labyrinth is very confusing to any stranger who attempts to thread it. The Arab quarter of Constantine is quite as curious as that of Algiers, and has been even less influenced by the French occupation.

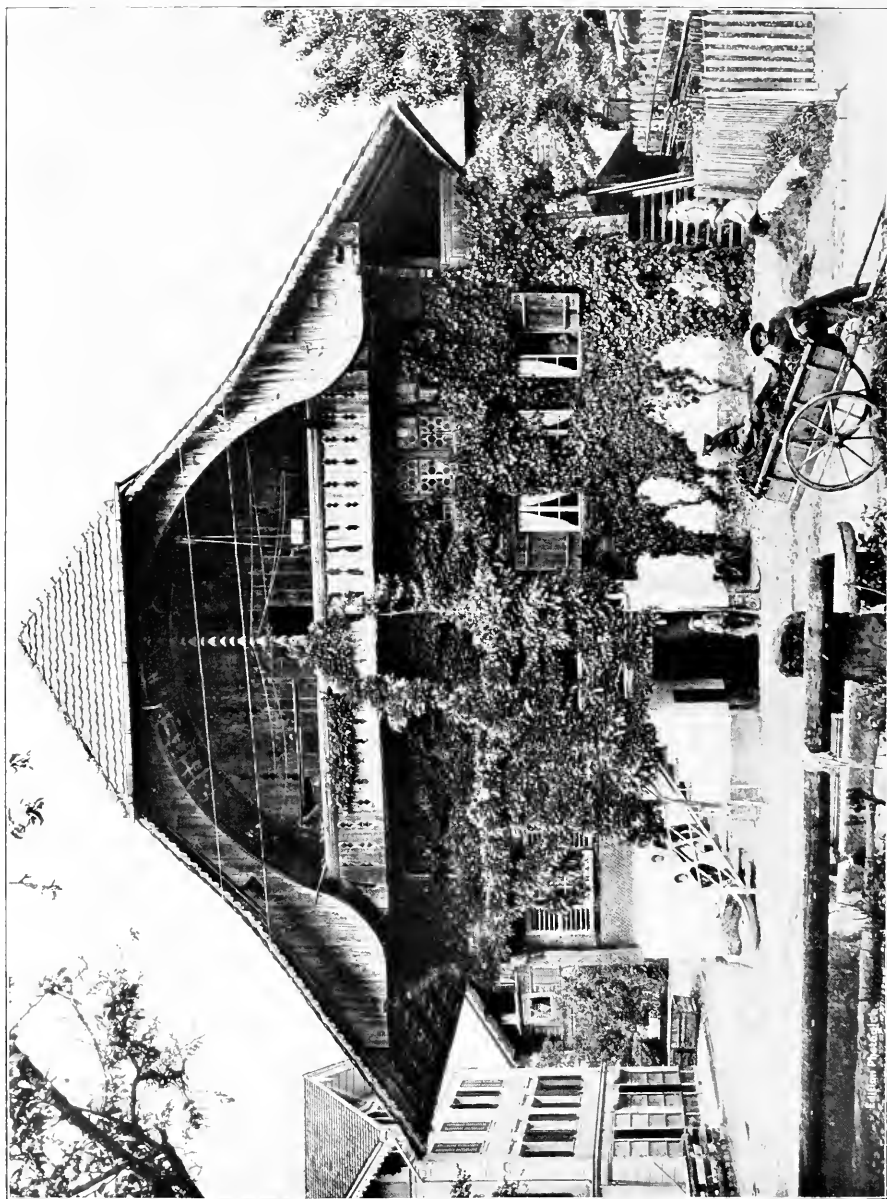


PALACE OF SIDI-HOUSSIN, COURTYARD

SWISS CHÂLETS

THE TEMPLES OF BAALBEC

NOTRE DAME CATHEDRAL, PARIS



CHÂLET

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

APRIL

NO. 1

SWISS CHÂLETS

AT FIRST glance the typical qualities of the Swiss chalet seem picturesqueness, harmony with the surrounding features, and a certain fanciful and toy-like aspect. To compare it with the bare, rectangular, white-painted and green-blinded wooden dwelling that has grown up indigenous in these United States seems a far cry; and yet the fundamental principle which gave birth to the two is identical,—namely, the logical attempt to meet in wooden architecture the needs of climatic conditions as simply as possible. Indeed the most direct way to examine the typical features of the chalet is, perhaps, to take up the successive conditions which the Swiss builders were forced to meet, and to observe how they have met them.

Wood, as a material, was almost forced upon them, both by its plenteousness and by the difficulty of transporting stone to the inaccessible heights where the dwellings were required to be niched. But wood once accepted by

them as a material, they did not, like our New England builders, strive to conceal the constructive features which it necessitated, by an uninteresting veil of clapboards and by a further coating of paint, but on the contrary emphasized

the constructive skeleton to its utmost. The brackets which support the roof are enormous; the floor-beams, the division into stories, show from the front, and nothing of the framing of windows is hidden. The wood itself too, instead of being painted, is left in its natural color, merely being treated with a preservative coating of linseed oil, and thus the exteriors of these chalets have

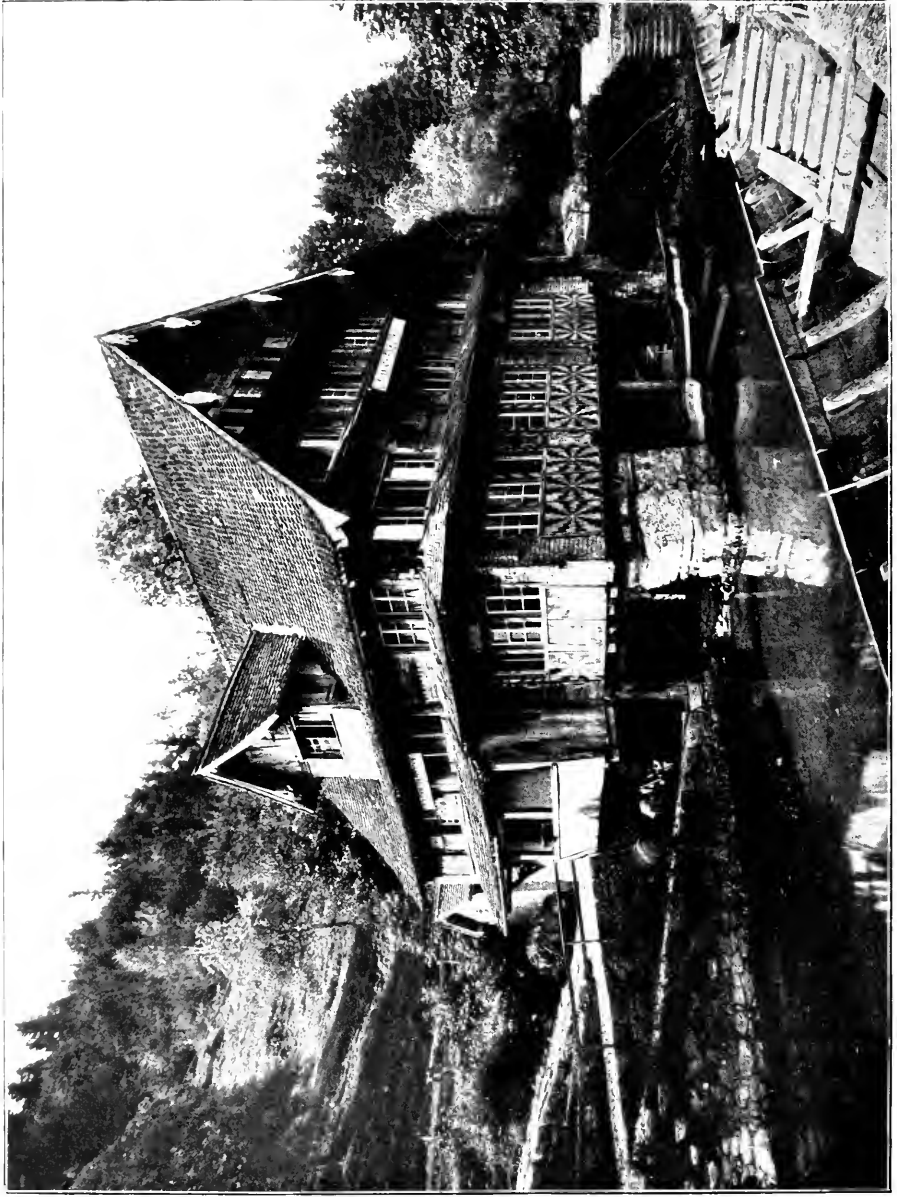
acquired with age an exquisite tone which makes the habitation a thing in natural harmony with its surroundings.

The climate of such a mountainous country as Switzerland, where both rain and snow are abundant and the winter is very cold, induced other marked peculiarities in the chalet. It was necessary to protect the wooden walls against moisture, and this necessity

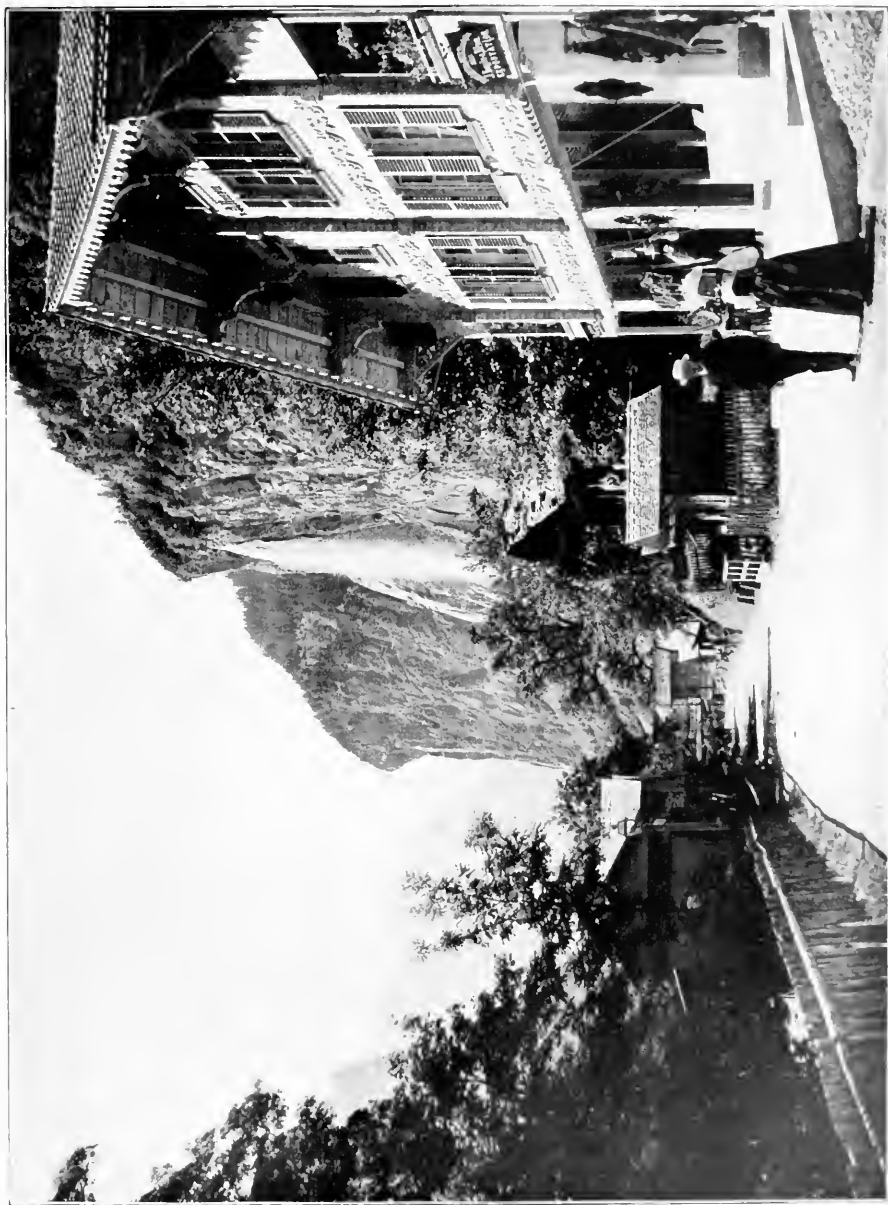


MOUNTAIN VILLAGE

SWITZERLAND

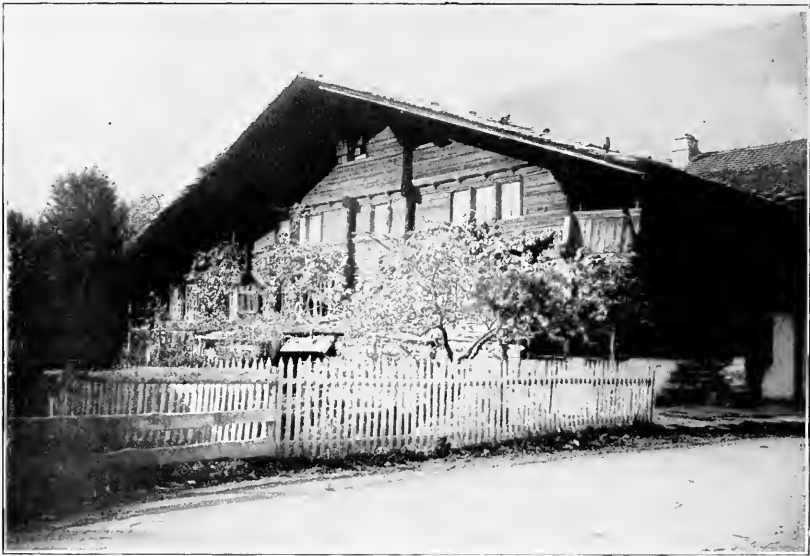


CHÂLET



variously modified the shapes of the roofs according to the climate and altitude of the situation. In the chalet of the plain, the roof is very steep and high, built to allow the rain water to run off rapidly. The eaves are brought forward to shelter the front, and the steep slope causes the rain to run immediately into the gutters instead of remaining on the thatch-planks. This type of roof is extremely graceful, and not only very picturesque in its outline, but it is the sole logical and rational form under the conditions.

In both types of roof, the extension of the eaves, originally intended merely as a protection for the walls, was exaggerated by the Swiss builders, until the roof often projects from four to ten feet on the front, and on the sides sometimes it is so widely extended as to come down within three or four feet of the ground, where it is supported by posts. The sides being thus amply sheltered galleries and balconies are placed there, and an exterior stair-case is not an unusual feature. There are also occasionally small balconies on the front, but



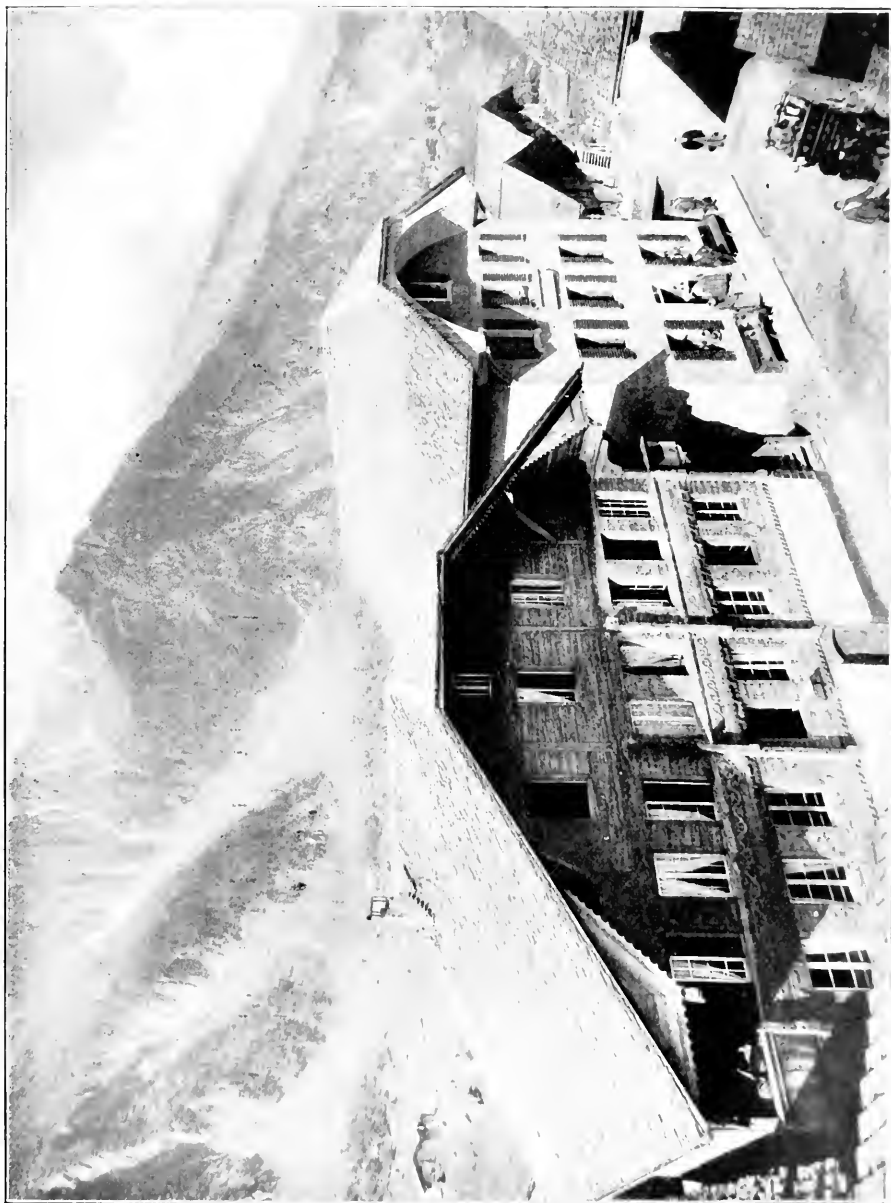
CHÂLET

SWITZERLAND

On the other hand, in the chalets built for the mountain sides where snow is heavy and abundant, roofs instead of being built so as to throw off the snow, are flattened that the snow may accumulate upon them and by its covering protect the dwelling from the extreme cold. These flat roofs are accordingly usually crossed by long, horizontal beams projecting beyond the house and forming ledges against which the snow may rest, though in some cases, large stones laid at intervals not only serve the same purpose, but weight the roof against the mountain gales.

only on the upper story where they may be sheltered by the roof.

The dormer windows are typical of the exaggeration of the constructive elements in Swiss architecture. The shape of the covering of the dormer suggests the entire roof. It has its brackets and pendentives, and indeed is in itself a complete piece of architecture. Out of a necessary opening in the roof the chalet architect has, by merely emphasizing the constructional motives, had the skill to make an important element of architectural decoration. A similar feature, not only useful but decorative,





CHÂLET

SWITZERLAND

which is observable in the Swiss chalet is the pent-house which often runs along the front above the windows on small brackets, following the horizontal framework and emphasizing the division of the building into stories, and at the same time protecting the upper part of the windows from the rain. Indeed so logical has been the development of even the most picturesque constructional features of the Swiss chalet that in only one of them, the grouping of the windows, do we find the builder freely exercising his fancy and personal taste. Here the designers have produced some charming varieties in grouping and form. The windows are sometimes double, sometimes triple, and very often quadruple and in a single frame, but even here it is possible to find a logical reason for their disposition, for the chalet has usually only two stories with

low ceilings, and whereas high and wide bays are not admissible under these circumstances, a series of small connected windows gives better light and has a more pleasing effect from the inside.

We see, therefore, that on the whole, Swiss chalet architecture is constructional,—the thoroughly logical outgrowth of conditions. Symmetry is absolutely subordinated to usefulness, and all organic parts of the construction are emphasized, sometimes even to grotesqueness.

The decoration of the exterior by carving, painting and panelling only emphasizes the organic members. It accentuates the lines, adds force to the



CHÂLET

SWITZERLAND



CHÂLET

SWITZERLAND

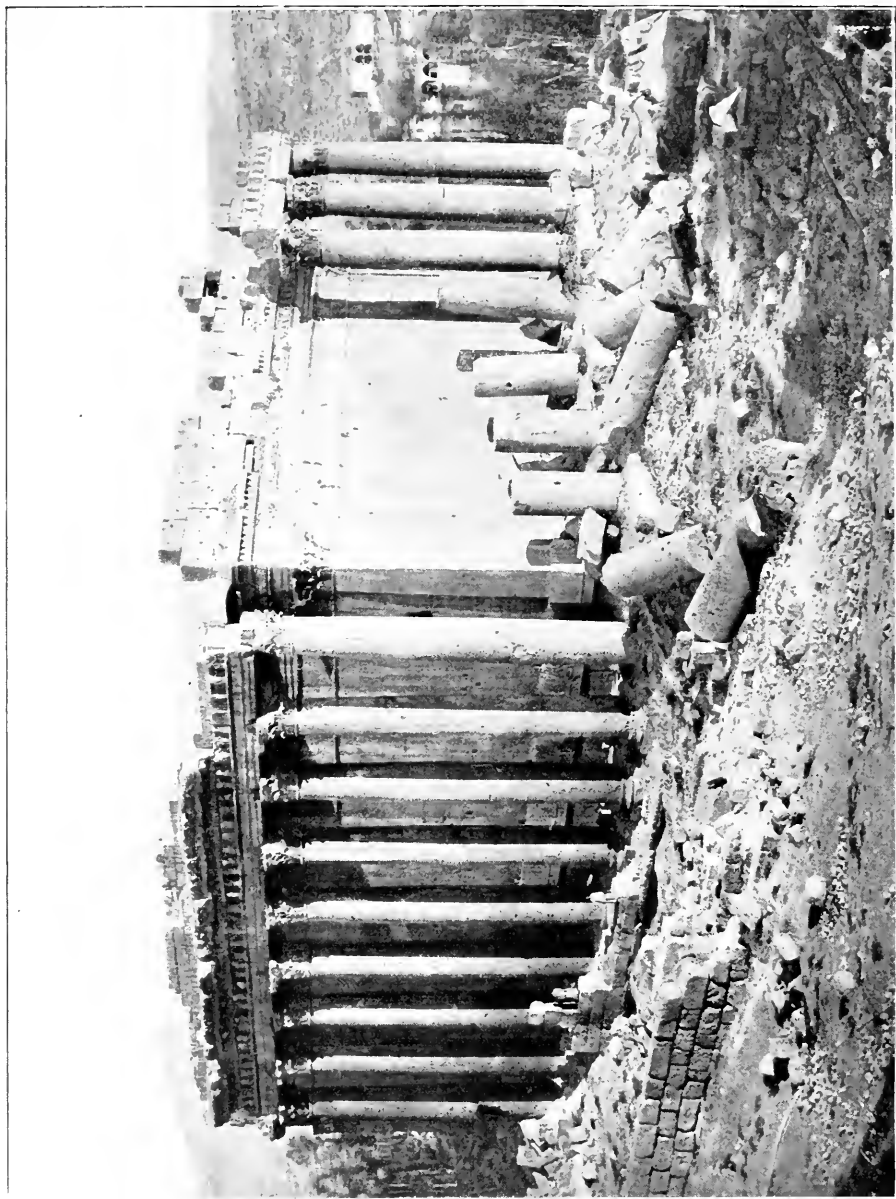
shadows and brightens the light parts. In the plain and empty spaces of the front and on the flat sides of the consoles it expands into carving of the most decorative character.

"The ingenious fancy of the Swiss carpenter-architects has been pleased to infinitely vary the types of chalet," writes M. Jean Schopfer, "but they have always remained faithful to the spirit and requirements of the art of building in wood. They have not attempted to apply to wood the law of stone architecture, and it is to this fact that we owe the beauty, the elegance and the originality of the Swiss chalet, which holds a place quite apart in the history of architecture."



STREET IN ADELBODEN

SWITZERLAND



TEMPLE OF JUPITER

THE TEMPLES OF BAALBEC

IN a mighty plain which stretches between the ranges of the Lebanon and anti-Lebanon in Syria, lie the temple-crowned ruins of Baalbec, once the splendid pagan city of Heliopolis. History is silent concerning its birth and silent as to its decline. Wars and earthquakes have spoliated it and barbarians have made it their quarry; but even as it stands, mysterious, forsaken and desolated, "there is no other ruin," says a recent traveller, "which to the architectural eye, exhibits so much grandeur and at the same time so much beauty."

Standing flat on the plain, with the surrounding hills towering above them, the noblest structures would have looked low and stunted; and, recognizing this, the ancient architects, before beginning their great temples, built a mighty sub-structure or platform for them, upwards of eight hundred feet long, five hundred and fifty feet broad, and from thirty to fifty feet high, and in itself one of the constructive wonders of the world. The Arab guides point out the enormous blocks which compose it, and tell you

that Solomon, aided by his genii, did the work; but, though it is not impossible to believe that the great King fostered the city, there is nothing to connect it with his name.

But whoever may have built the pedestal, every fragment of the two temples which crown it speak of Imperial Rome. Trustworthy evidence is, however, wanting as to which Roman emperor it was that made Heliopolis so glorious and lavished upon her the riches of a kingdom. John of Antioch states that "Antonius Pius built at Heliopolis, in Phœnicia of Lebanon, a great temple to the God Jupiter, it being a miracle and one of the wonders of the world"; and though he is not an unimpeachable authority, there is no good reason to contradict his statement, which is borne out by indirect evidence and by the late, florid character of the architecture itself. The historian's statement evidently refers to the smaller of the two temples, which taken together form undoubtedly the most magnificent group of their class and age extant; but it is probable that they



RUINS OF BAALBEC

GENERAL VIEW



PILLARS OF THE GREAT TEMPLE

BAALBEK

are both of approximately the same period.

The larger of the temples was probably dedicated to Jupiter under the form of the Sun, and another historian tells us that the "Assyrians worship the Sun with great magnificence under the name of Heliopolitan Jove, and that their statue of their God was brought from a city in Egypt also called Heliopolis." The proper name by which this larger temple should be known—it seems to have been a sort of Pantheon—is still a point of dispute among archaeologists, but, if least picturesque, the title of the Great Temple seems also the least confusing, and we shall use it here; while the smaller temple we shall call by its common appellation, the Temple of Jupiter.

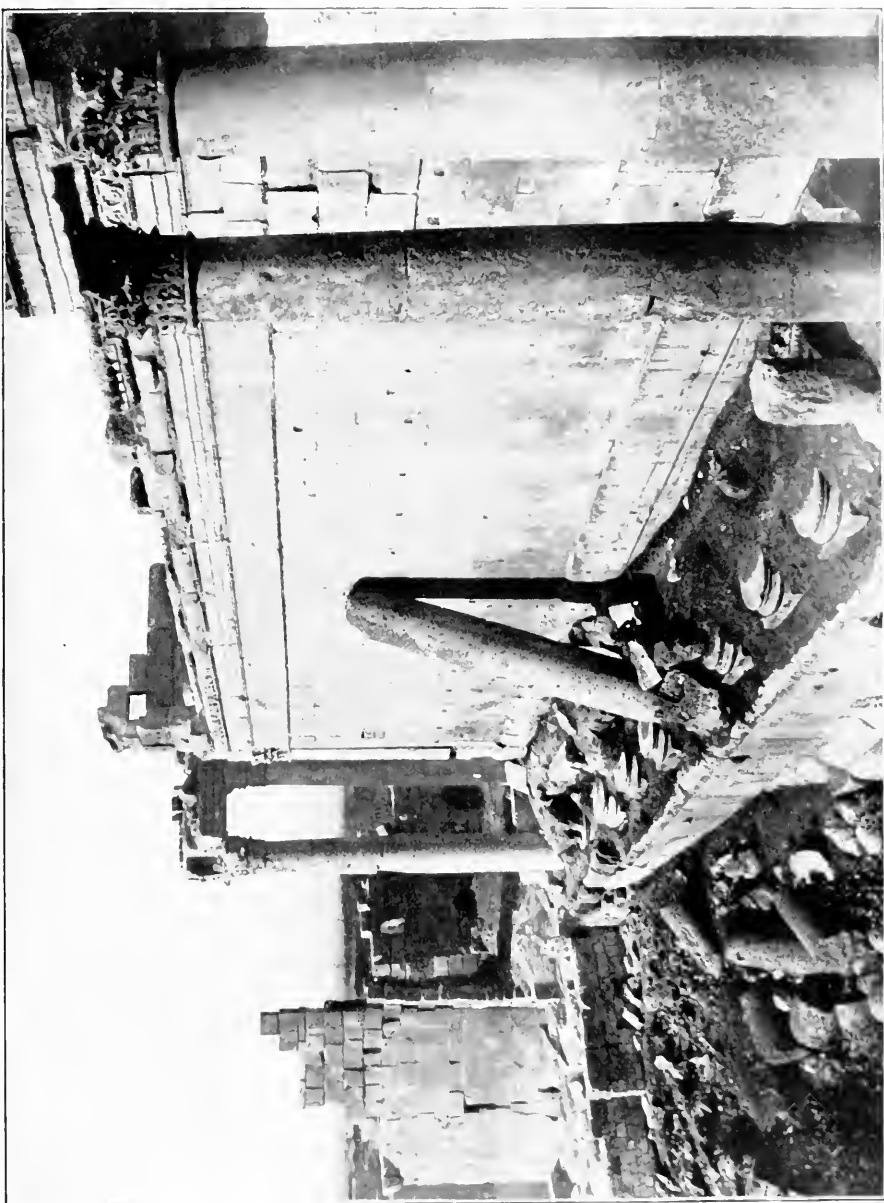
The Great Temple, though much the larger and originally the more impressive of the two, is at present practically non-existent. There remain standing

solitary among the fallen debris only the six beautiful Corinthian pillars shown in our illustration. These are fifty-five feet high, each shaft is twenty-two feet in circumference, and the remnant of the entablature on top is fourteen feet high.

It is still possible to trace the original plan of the Great Temple from the remains of its foundations. It was approached from the east by a noble flight of steps which joined a long narrow portico, entered under a row of twelve pillars. Beyond this portico opened a hexagonal hall surrounded by exedrae. From the hexagon a spacious, and what must have been from its remains a superb portal, opened into

the great quadrangle or central portion of the temple, which was four hundred and eleven feet long and four hundred and forty feet broad, and surrounded on three sides by exedrae in which statues stood and fountains spouted. At the further end of this quadrangle rose a broad flight of steps leading to the next division of the building. In ordinary Roman temples this last apartment would have been the cella, but no cella walls were apparently constructed here. It was merely a broad esplanade with a noble range of pillars surrounding it. If ever completely finished, which seems improbable, this temple must have been only inferior to that of Jupiter Olympus at Athens.

Between the Great Temple and the smaller Temple of Jupiter (small only in comparison, for it is larger than the Parthenon at Athens), a wide space intervenes,—a space now literally piled with fragments of columns, capitals,



TEMPLE OF UPIIR SOUTH SIDE



TEMPLE OF JUPITER: SOUTHEAST CORNER

BAALBEC



TEMPLE OF JUPITER: PORTAL



TEMPLE OF JUPITER, INTERIOR

BAALBEC

friezes and entablatures flung down from both temples by successive earthquakes. Compared with the other it is in an excellent state of preservation, and we can trace its apartments, decoration and architecture with certainty. Indeed, travellers say that under the deceptive lighting of the moon it looks "as if just finished by the builders and ready for the great Emperor, Antonius Pontifex Maximus, to consecrate it to almighty Jove."

Its exterior length is two hundred and twenty-eight feet, its exterior breadth one hundred and twenty-four feet. The peristyle not only was, but is magnificent. Forty-eight columns originally surrounded the cella, a double row of eight at the east front forming the vestibule. At the present, twenty-three of these stately Corinthian pillars remain standing in positions which the accompanying photographs will show. These columns are forty-five feet high, and eighteen feet in circumference. The entablature is seven feet high, and consists of a double row of frieze. The total height of the temple must have been about seventy-five feet.

Architecturally the gem of Baalbec is the portal which leads under the double columns of the vestibule into the interior. This portal is twenty-one feet wide; the sides are each of a single stone, and the soffit consists of three, the centre of which slipped out of its place in the earthquake of 1759, and remained jammed between the two side stones. It has since been supported by a rude pier of masonry which greatly mars the effect of the portal as a whole. The sides and top of this portal are covered with beautiful carving, of which one architect, Mr. David Roberts, who has sketched it says: "It is perhaps the most elaborate work as well as the most exquisite in detail of anything of its kind in the world." The walls of the interior are divided by a series of engaged Corinthian columns with superbly finished capitals; and between the columns are niches in double stories, the lower with circular heads, divided from the upper by an elaborately carved cornice, breaking at the columns and running like a string-course around the temple. The whole is enriched with an amount of ornamentation that in its

perfect state must have been gorgeous.

For nearly four hundred years after the Christian era, sacrifices were offered in these two mighty temples of Heliopolis, and Christian writers draw strange pictures of the magnificence and immorality of the rites. Then came Theodosius the Great, "destroyer of heaven temples," and a brief chronicle tells us that he dismantled the Great Temple, and converted the Temple of Jupiter into a Christian church; and the cross was erected where the statue of the Sun-god had stood.

Heliopolis seems to have continued a place of importance down to the time of the Moslem invasion of Syria. It is described as one of the most splendid of Syrian cities, enriched with stately palaces, adorned with monuments of ancient times, and abounding with trees,

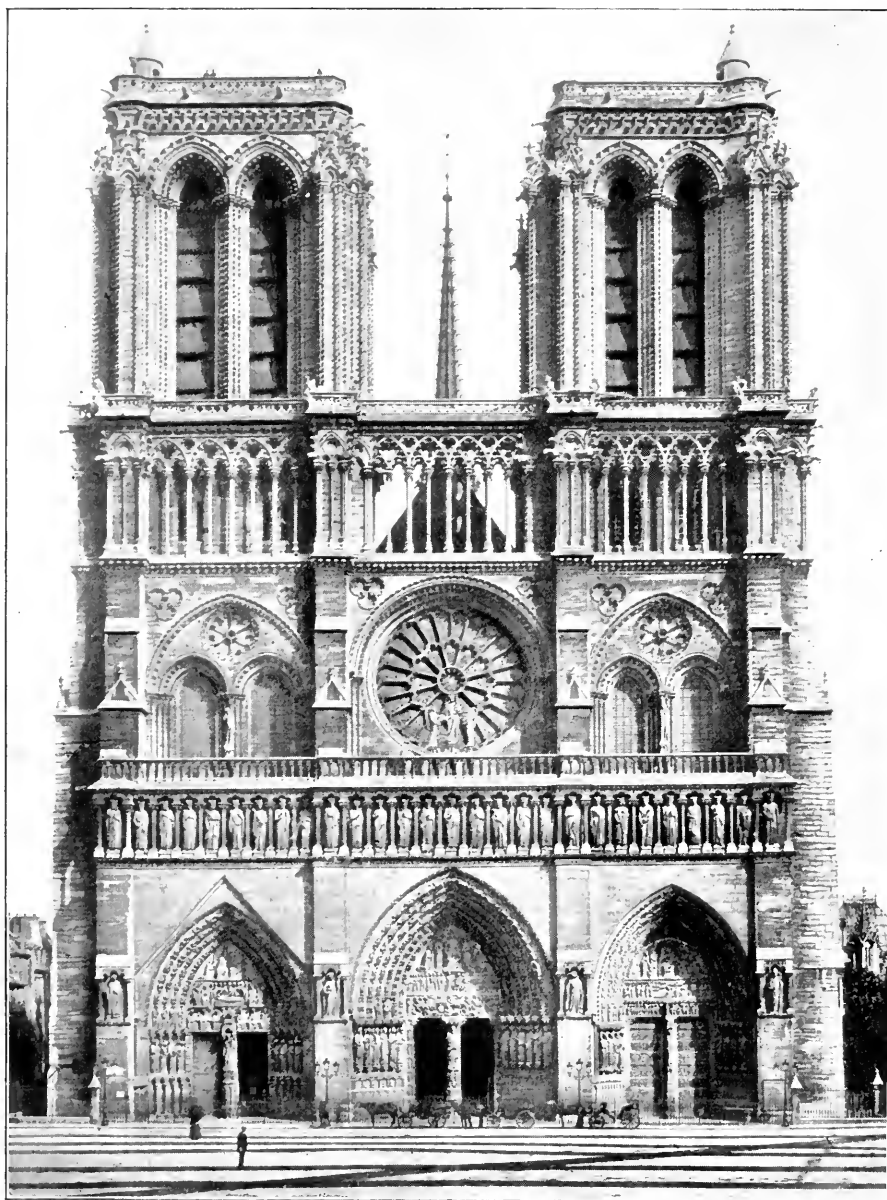
fountains, and whatever contributes to luxurious enjoyment.

The exterminating conquests of Mohammed, however, forever quenched the lamps that had burned before the altars of the City of the Sun, darkness covered it for three centuries, and silence blotted out the name of Heliopolis from history. When it once again emerges, men call it Baalbec, and earthquakes have thrown down its structures. Then successively Saladin took it, and King Baldwin and Count Raymond besieged it, and Tamerlane bade its citizens surrender; and finally another century and a half of darkness rolled over it like a cloud shadow, and its name was no more mentioned, until a Frenchman, Belar, rediscovered it in 1548, and found it as it now is, like another Babylon, fallen forever from its high estate.



TEMPLE OF JUPITER, INTERIOR

TAALFIC



NOTRE DAME CATHEDRAL

PARIS

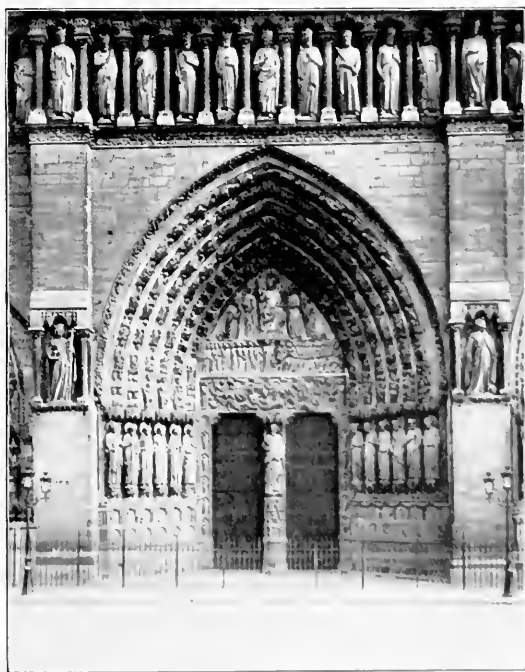
NOTRE DAME CATHEDRAL, PARIS

THE great Cathedral of Notre Dame, the mother church of Paris, in which the different details of all her other churches were bound up and wrought into harmony, seemed to rise swiftly into being and grow to full perfection almost without the marring of a single line. Its history is brief. Though founded in 1163 on the site of a fourth century church, the present structure is chiefly of the earlier thirteenth century. The present façade, the finest part of the building, dates from the beginning of that century.

"This vast and superb design," writes Professor Moore, "is not only the most elaborate that had been produced up to its time, but, in point of architectural grandeur, it has seldom been equalled. The general scheme is still the same as that of the Abbaye-aux-Hommes, but the component elements are treated in such a way as to manifest the Gothic spirit in every part. The Romanesque characteristics have completely disappeared from the apertures, the arcades, and even from the moulding profiles. Three majestic portals on the ground story; a magnificent arcade, sheltering twenty-eight colossal statues, and reaching across the entire front, over them; a vast wheel, with open tracery, in the central upper compartment, with twin pointed openings and a small circle embraced by a great pointed arch in each lateral bay; an elegant, though gigantic, open arcade carrying the main cornice, together with the towers above, each pierced with coupled

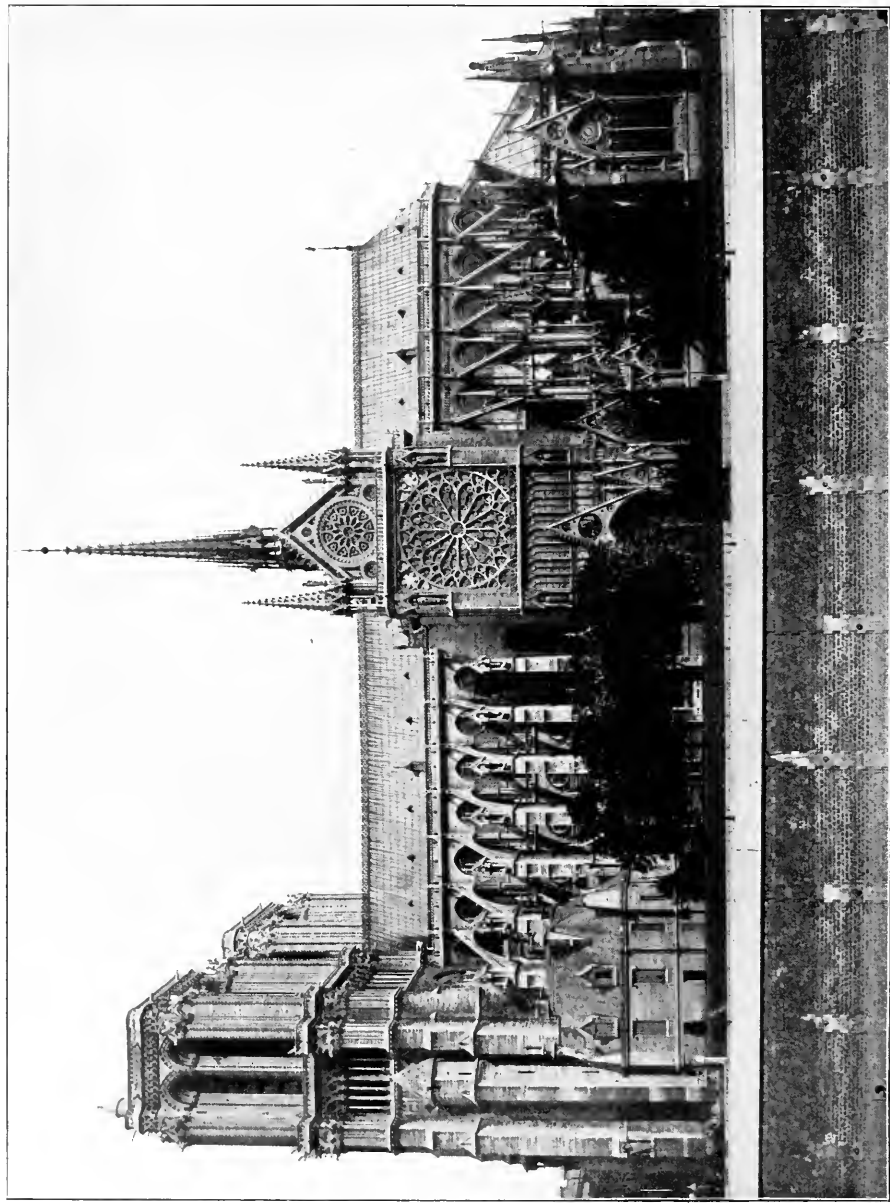
pointed openings, — make up a most impressive architectural composition."

Notre Dame stands upon a little island in the Seine, and its situation marks the cradle of the present city. The site was originally occupied by a Roman temple. It is said that a Christian Church was first erected on the spot about 365. This original structure was enlarged in 522 by Childebert, son of Clovis; and Robert, son of Hugh Capet, undertook to rebuild it. It was then that it was named Notre Dame from a chapel which Robert dedicated to the Virgin. This first church was, however, never finished, and fell into ruins. The first stone of the present edifice was laid about 1163 by Pope Alexander III., and only about twenty years later, in 1182, the high altar was consecrated,



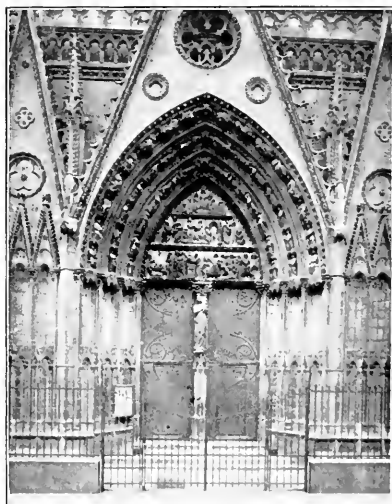
JUDGMENT PORTAL

NOTRE DAME, PARIS



NOTRE DAME CATHEDRAL FROM THE SEINE

and the use of the cathedral for public worship was begun. In 1257 the north door and the façade were commenced under the direction of one Jean de Chelles; by 1223 the great entrance was finished and St. Louis completed the towers. These towers were originally meant to support two spires (Viollet-le-Duc has published a very interesting drawing, showing how they were probably to have been carried out), but when once their long light arches had been crowned by the square cornices carved upon their summits, they seemed so to "take hold upon the vacant air that nothing could be added to impair their symmetry," and with rare forbearance they were left unfinished. The southern transept and its portal was completed in 1257, and the north transept and portal in 1312, by Phillip the Fair. It was not however until 1351 that the glass and decoration of the choir were finished by Jean and Ravy le Boutillier—it is worth mentioning their names because so few names of the workmen have come down to us.



FORTE ROUGE NOTRE DAME, PARIS

The building suffered sadly during the French Revolution. It was converted into what was called the "Temple of Rationalism," and a ballet-dancer sat enthroned as the Goddess of Reason on the high altar, and received the worship of her votaries. Indeed, in 1793, a decree was passed which condemned the venerable structure to be demolished, but this decree was afterwards revoked and only the sculptures were destroyed. In 1871 Notre Dame was again desecrated, this time by the Communists, who when they were compelled to retreat, set fire to it. Since 1845 the church has

been excellently restored by the worthy hands of M. Viollet-le-Duc and his associates, who did their work sympathetically and wisely. The present graceful rood spire was also built by Viollet-le-Duc in place of the original one.

Such is the brief history of the chief events in the life of the great church. It seems to have risen in the first place like a poem smitten into stone, a poem that resumed the whole civilization that produced it. "It is almost the last of that great story in stone which began before the Pyramids and seems ended with the last of the great Gothic churches. When the book had killed the builder and the ruled lines and spaces of Mansard and the theories of the seventeenth century finally crushed out the originality which had moved the master-masons, and the beautiful lines of art gave place to the cold and inexorable tracings of geometry." The buildings of the Renaissance were for kings and courtiers. They were built not by the people but by scientists. They were halls of eti-

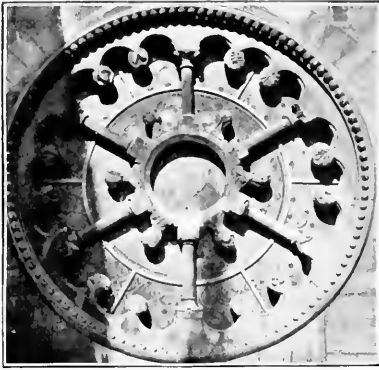
quette and ceremony in which the people had no more part than they had sympathy with their construction or understanding of their uses; but in this great Cathedral, the very names of whose creators are unknown, individuality is lost and the sum of human intelligence of that day is garnered up. "Time," wrote Victor Hugo, "was the architect, the nation was the mason."

On Notre Dame, in consequence, is stamped the very nature, the originality, and the knowledge of the people. She became to her builders a great symbol, filled with tokens which every soul and



NOIRE DAME CATHEDRAL: INTERIOR

PARIS



SMALL ROSE WINDOW IN FAÇADE
NOTRE DAME

eye could comprehend. "The stone crieth out of the wall, and the beam out of the timber answereth it." Roof and building, arch and portal were adorned and written upon without restraint, and here the ideas of a nation such as are now scattered broadcast by the press, found their chief expression under the hand of the mason who was poet, and painter, and sculptor all in one. In the massive unity of the whole, in the beauty of its details every man might read as a book the motives, the daily occupation, and the beginning and ending of his life. Upon the central portal of the façade, for instance, called the Portal of Judgment, were carved the vices and the virtues—the knight spurring on his restive horse; the coward flying from a hare; the monk leaving his cloister; Hope looking up to heaven; Valor in chain mail; and the kings and great ones of the earth going down to hell. Upon the Porte de la Vierge, which flanks this central Judgment Portal on one side, was cut a very calendar of the workman's tasks, each month represented by its appropriate toil; while upon the Porte Sainte Anne which flanks it on the other, the sculptor, so the legend goes, was none other than the devil himself, who, invoked by the workman to whom the task had been allotted, carved all but the central panel which he might not touch, for under this passed the blessed sacrament,

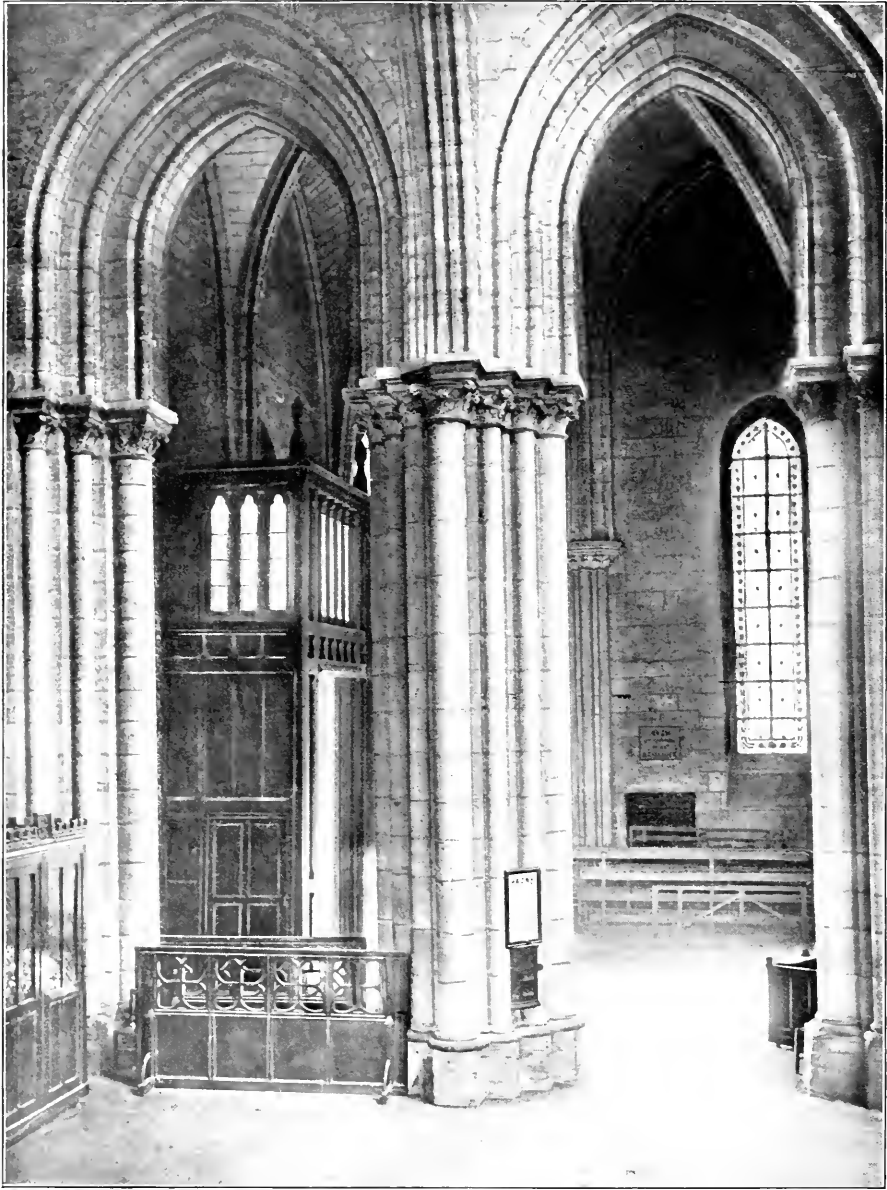
As the walls rose higher and higher the fancy of the artist and his workmen became still more and more unfettered, and when the line was reached from which the gargoyles* first began to strain out of the stone, the carving was no more devoted to allegory and portraiture, and strange beasts unknown to earth or sea, stretched forth from every corner. The high and frail gallery of open-worked arches, supporting on its delicate columns a heavy platform, and, above, the two dark and massive towers, with their slated pent-houses: assuredly there are few more beautiful pages in architecture than this façade.

The harmonious parts of this magnificent whole with their innumerable details of statuary, sculpture and carving, present as Victor Hugo has written, "an overwhelming yet not perplexing mass, combining to produce a calm grandeur. It is a vast symphony in stone, so to speak; the colossal work of man and of nation, as united and as complex as the *Iliad* and the *romances* of which it is the sister; a prodigious production to which all the forces of an epoch contributed, and from every stone of which springs forth in a hundred ways the workman's fancy directed by the artist's genius,—in one word, a kind of human creation, as strong and fecund as the divine creation from which it seems to have stolen the two-fold character,—variety and eternity."

*The Gargoyles of Notre Dame were illustrated in the June, 1900, issue of this SERIES.



DETAIL OF LOWER NOTRE DAME



NOTRE DAME CATHEDRAL: CLUSTERED PIERS

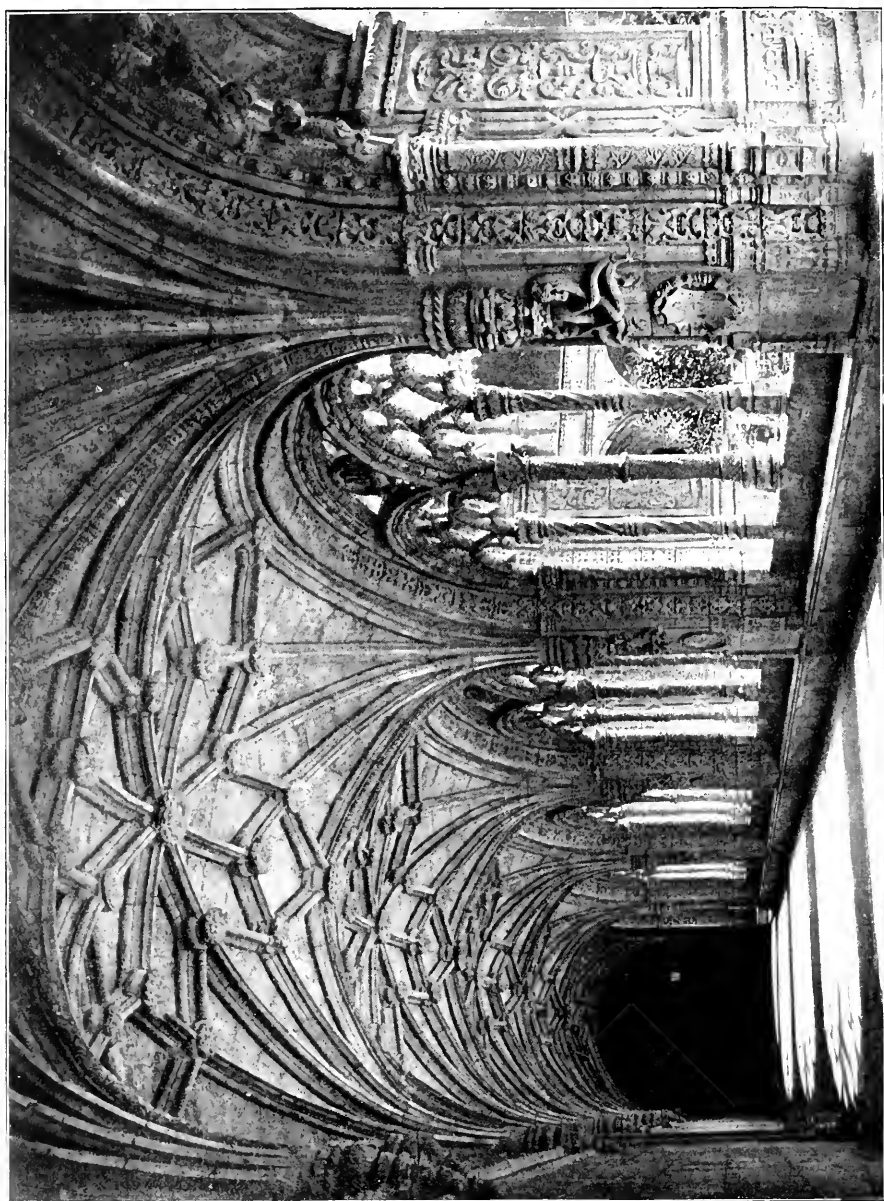
PARIS

HIERONYMITE CLOISTER: BELEM

MARIE ANTOINETTE ROOMS

INTERIORS OF DERBYSHIRE CHURCHES

GLIMPSES IN ITALIAN GARDENS



CLOISTER OF THE HIERONYMITE MONASTERY

BELEM, PORTUGAL

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

MAY

NO. 5

MARIE ANTOINETTE ROOMS

TO describe under the above heading apartments, many of which were built in the reign of Louis XV. and originally furnished and decorated for his favorites, and which were, after Marie Antoinette's execution, despoiled during the Revolution, and only restored in comparatively recent years to anything like the condition they were in during her occupancy, seems, to say the least, a misnomer; and yet the title, though it may be considered misleading if taken in the strictest sense, is not unjustified.

Marie Antoinette, as the bride of the dauphin, who was later to become Louis XVI., arrived in France in 1770. She was then only fifteen years old, and though neither as fascinating nor as beautiful as she later became, was gay, amiable, unaffected and charming in the graces of her first youth.

Although her advent occurred four years before the end of Louis XV.'s

reign, the style to which his name has been given had run its course and already become gradually changed into that which we now know as the Louis XVI. The taste for purer classicism had come to be vogue, and the more delicate, care-

fully proportioned and simpler lines and ornament of the latter style had supplanted the heavy and ornate curves of the former. Indeed we may say that the Louis XVI. style was contemporaneous with Marie Antoinette's residence in France, for as it only became completely individual at the period of her arrival, so it ceased with her death.



PANEL, GRAND SALON PETIT TRIANON

We are enabled to make a very definite conclusion as to the point of development the new style had reached in 1770 from the detailed accounts which have come down to us of the first givits which were made to the young princess by the monarch and by his son, the dauphin. The chief among these was Louis XV.'s present of a beautiful and

elaborate jewel casket. A brief glance at the history of the construction of this piece will be enlightening, not only as evidence of what the style was at that time, but as showing what care and skill went toward the manufacture of the more important pieces of furniture and cabinet work intended for the use of the court.

The oversight of the design and decoration of the work was entrusted to the famous Duke d'Aumont, a noble, a man

first drawings according to his superior taste, d'Aumont next had a white-wood model made showing the sculptured ornaments in wax, and this model was then entrusted to the most celebrated cabinet-maker of that day, Ewalde, who constructed the woodwork of the casket. The frame was then handed over to the court upholsterer, La Roue, who fitted it with panels of silk brocade and lined and tufted the interior. Thereupon the casket was in turn forwarded to



MARIE ANTOINETTE'S SMALL SALON

PETIT TRIANON

of fashion and of the court, who was an amateur collector of all things beautiful, and the authority of his day in matters of taste, and who had become, as it were, a connoisseur by profession. The duke had recommended a jewel casket as the most appropriate gift for the young princess; and Louis, agreeing, put the task of supervising the work into his hands. Having outlined the project in accordance with his own conception, the duke first ordered Bocciaardi, the royal cabinet-maker, to submit designs. Having modified Bocciaardi's

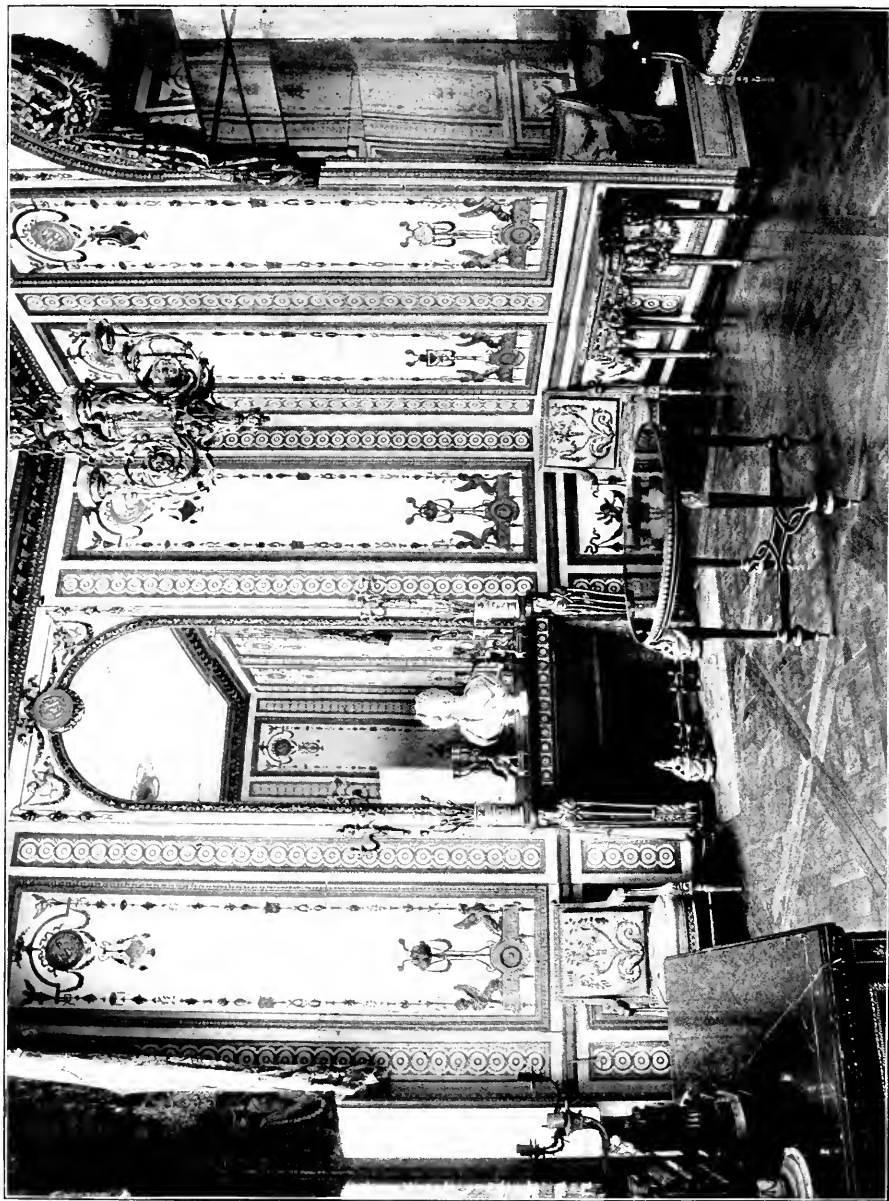
Gouthière, who added as final decorations, some of the exquisite bronze sculptures for the making of which his name is still famous. Designs for some of these reliefs were made by the sculptor Houdon. To the student of the furniture of this time these names will prove instructive. They were noted not only in France alone but throughout the polite world of Europe for art and craftsmanship.

The drawings for this cabinet, which still exist, prove conclusively, as we have said before, that four years before



MARIE ANTOINETTE'S GRAND SALON

PETIT TRIANON





PANEL IN MARIE ANTOINETTE'S APARTMENTS
VERSAILLES

the close of Louis XV.'s reign, the style which we now call the Louis XVI. was already well determined.

It is greatly to be regretted that this exquisite casket has disappeared, not only because of its intrinsic beauty, but also because of its historical significance. It was sold under the Directory by the then Minister of Finance, who charged his agent to dispose of it in the interest of the Republic for the highest price possible, adding with some irony, that the insignia of the fallen monarchy which it bore should make it realize an extra price.

When Marie Antoinette ascended the throne the Louis XVI. style was thus practically fully developed. The decorators and furniture makers of the time naturally looked to her as their patron; a post which she was far better fitted to occupy than was her husband, of whom

we have no record that testifies to his ever having exhibited in any way a cultivated taste in the arts, and of whom perhaps the best can be said is that his stupidity in æsthetic matters was honest. The queen shone the more brilliantly by contrast. Thoroughly acquainted with the literature of her day, she was so acute a critic that in one or two cases her verbal judgments upon works of note have been handed down and prove worthy of their preservation. Men of letters found in her an enlightened protectress. It was she who warmly encouraged the first poetic flights of the Abbé Delille, and who on Voltaire's return to Paris tried hard, though unsuccessfully, to induce the king to receive him at court. Her liberal patronage of music and the predilection which she showed for the society of its leading exponents, Gluck in particular, sufficiently testifies to her



PANEL IN MARIE ANTOINETTE'S APARTMENTS
VERSAILLES



DOOR DECORATION

COMPIÈGNE

appreciation of that art. Her love for the theatre has been so much written about as to require no comment here. In her little bijou play-house at the Trianon she arranged every detail of the scenic costumes and mounting with such unusual taste that the Prince de Ligne, who knew all the principal theatres in Europe, unhesitatingly declared that Watteau himself had never imagined a more exquisite picture than her stage presence presented on one occasion when the queen acted.

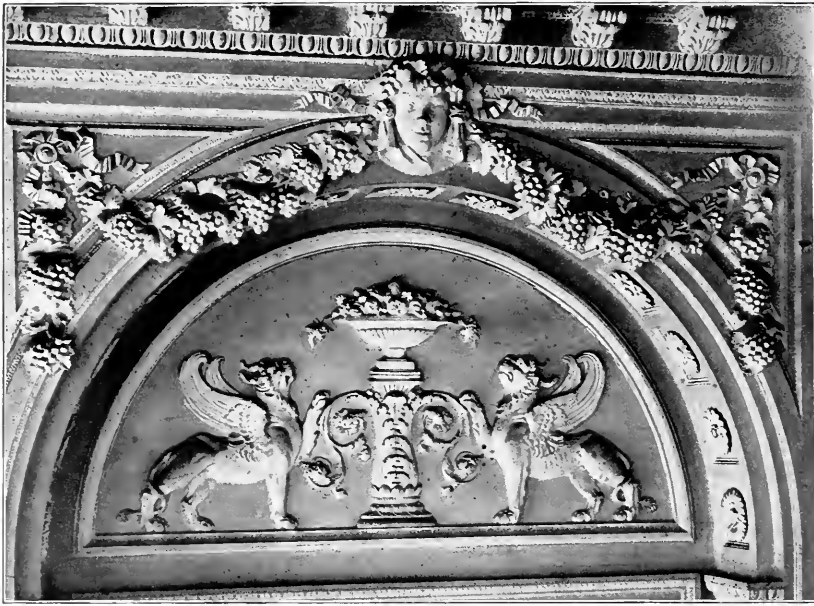
The records concerning Marie Antoinette bear less direct evidence of her influence over the art of the time than over drama, music and literature; but we know that she drew with no mean ability; and there is sufficient indirect evidence from the pieces of furniture of her ordering which still remain, and from descriptions of other pieces, now unfortunately lost, to prove that in this department as in others she was fit to take the place of leader of the fashions in art.

She could not, however, give full sway to her taste immediately upon her accession to the throne. When she became queen France was still suffering from the disastrous Seven Years War, and its finances had been hardly less depleted by the insensate prodigality of Madame

de Pompadour and Madame du Barry, the late king's favorites. Marie Antoinette was for some time, therefore, obliged to content herself with choosing for the adornment of her rooms such pieces of furniture as were already stored in the royal Garde-Meuble, which had the care of the furniture belonging to the crown, an institution which still exists. What pieces she then chose we do not know, but it is probable that she selected those which had been made for the latest favorite of the former king, Madame du Barry, since these were Louis XVI. in style, and since the furniture of former reigns had already come to be considered clumsy and lacking in refinement. It was not, indeed, until the queen became mistress of the Trianon that she was allowed an opportunity to surround herself with furniture made expressly to suit her taste. The history of the Trianon has been outlined

PANEL IN MARIE ANTOINETTE'S BOUDOIR
PETIT TRIANON





TYMPANUM: DINING ROOM

PETIT TRIANON

in a former issue,* and we will, therefore, only briefly review it here.

The château of the Little Trianon had been built in 1766 by the royal architect Gabriel for Madame du Barry. In style it is in the main Louis XVI., especially in its proportions (and, be it said, for it is a point often disregarded by writers on the French art epochs, that it is no less in the architectural proportion than in superficial ornament that one style may be discriminated from the other). About her small château the queen planned a series of what were then called "English" gardens, which were supposed to be a return to nature, for the nobility were all for playing at rusticity and full of sentimental admiration for the country.

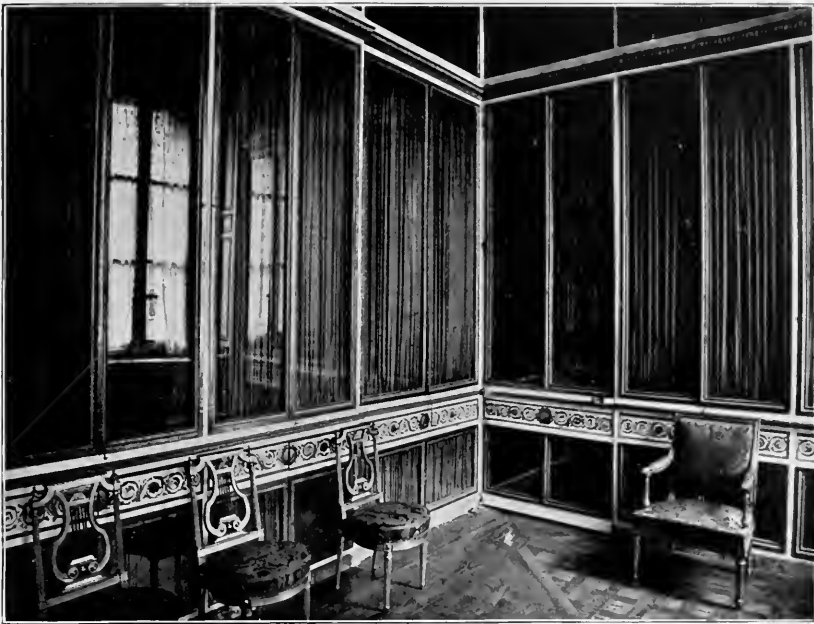
She was more concerned with her gardens, indeed, than with the refurbishing of the château; and, in fact, was so eager to exploit them that she could not wait for the grass to grow or water to be brought for the brooks, but gave a fête champêtre in the still incomplete and disorderly park. The missing turf

was represented by moss, and wool and shavings dyed green, while water was imitated by pieces of mirrors. "In the evening, and lighted by Bengal fires, however," says an eye-witness, "the whole produced a very satisfactory illusion."

It was Marie Antoinette's intention, too, to rather simplify than to elaborate the interior fittings of the little château itself, for here she intended not to be the queen but simply the chatelaine of a miniature country estate, and for that reason instead of adding much to the furniture and accessories which remained in the Trianon from its former coquettish owner she had many of the pieces removed and replaced them with others made in a simpler style.

The furniture now shown to the admiring crowd of sightseers who daily visit the Little Trianon is, however, for the most part not that which Marie Antoinette ordered for it. Even the celebrated Marie Antoinette bed was, it is almost certain, never in the Trianon during her residence there, and there is no proof that she ever used it. During the

* BROCHURE SERIES for April, 1900.



MARIE ANTOINETTE'S LIBRARY

VERSAILLES

Second Empire, however, the Empress Eugénie became smitten with an admiration for Marie Antoinette. The Trianon had meantime been devastated during the Revolution. The drawing-room furniture, in blue silk stuffed with eider-down, the bed covered with silk lace, the curtains fastened with Grenada silk, all had been offered for sale for four hundred thousand francs at a second-hand shop in the rue Neuve de l'Egalité. Indeed, in 1797 the keeper of a coffee-house at Versailles rented the Little Trianon, and utilized it as a restaurant and public ball-room! The empress, however, had the original decorations restored, and furnished the rooms with pieces from the Garde-Meuble, carefully choosing from that remarkable collection (which was even richer then than it is today) any which it was certain had been made for the queen, and supplementing these authentic examples with others which had been made during the queen's time and which might be conceived as according with her taste. We may regard the rooms of the Little Trianon therefore, as the best reproduc-

tions that can, under the circumstances, be made of what they were in Marie Antoinette's time.

At the château of Saint Cloud Marie Antoinette found a more unlimited opportunity to exercise her personal taste. Aware that she was losing her popularity, and finding Versailles, which had always been regarded as a prison, too far from the capital city, she desired to have some residence nearer Paris, and prevailed upon her husband to buy from the Duke of Orléans, who at this time called himself Philippe Egalité, the château of Saint Cloud. Hardly had the palace been purchased before she installed herself and began to furnish it anew, taking a number of pieces from the Garde-Meuble as a nucleus, and then ordering the most celebrated cabinet-makers of the day, Riesener, Gouthière and Weisweiler, to furnish her with additional designs to complete the decoration. Had Saint Cloud remained as Marie Antoinette left it, it would have been more representative of her taste than is the Little Trianon in its present restored state. Unfortunately the fur-



MARIE ANTOINETTE'S BEDCHAMBER



PANEL, MARIE ANTOINETTE'S BEDCHAMBER

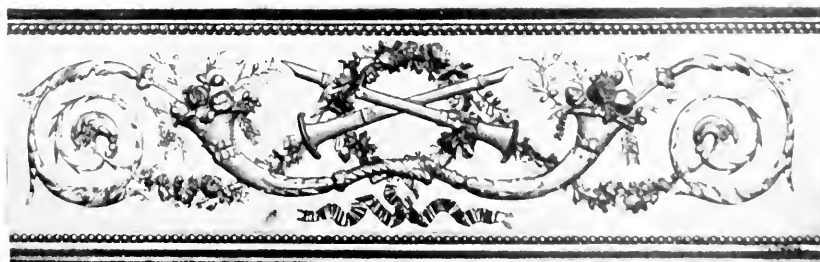
PETIT TRIANON

niture of the former has been widely dispersed, and the most representative pieces have passed out of the government's possession and into private collections. The value of the pieces which were sold from it shows how highly collectors valued the queen's taste and reputation, and what enormous sums they were willing to pay for any piece of hers which could be proven authentic. A cabinet and writing-desk which was sold by the Directory in 1798 fetched at the sale of Lord Hamilton's collection no less a sum than 491,400 francs; and a lacquered cabinet by Weisweiler from the same collection brought 132,000 francs.

In conclusion we may, on the whole, consider that the rooms which bear the

name of Marie Antoinette are the best remaining examples of what the Louis XVI. style could produce. Not only did the queen live when the style was in its perfection, but she was the recognized patron of contemporary art. She employed the greatest cabinet-makers and decorators of the time, and the glamor which surrounds her name has so influenced those who have restored the apartments in which she lived that they have kept them purer in style than any other of the show rooms in the famous palaces and museums where, for the most part, pieces of the ornate Louis XV. style and the lugubrious productions of the Empire elbow the furniture of Louis XVI.

T. D. DOUGLASS



PANEL, LIBRARY

PETIT TRIANON

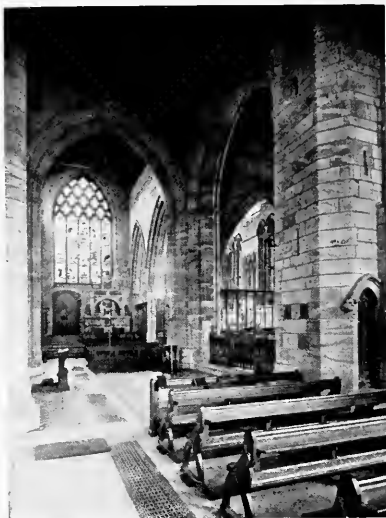
INTERIORS OF DERBYSHIRE CHURCHES

IT is curiously difficult to obtain good photographs of the smallest English churches, though as a matter of fact, they are really more personal and interesting than the more widely exploited cathedrals and abbeys; and indeed these same smallest of churches are the very ones to which we can best return for an indication of better methods of design in ecclesiastical Gothic. They are all so frank, so naïve, so personal and unobtrusive that they furnish almost faultless models for future work. And



RADBOURNE CHURCH DERBYSHIRE

in addition to their more psychological qualities they are absolutely good architecturally. Note in the interior of St. Peter's, Derby, how delicately the arches are proportioned, and how simply they build up into a most effective composition. The same is true of Ashbourne Church and Kirk Langley; indeed in nearly every architectural respect these small churches are thoroughly right as far as they go, and form one of the most interesting and honorable contributions to the art of architecture that can be found anywhere. The men who built



ASHBOURNE CHURCH DERBYSHIRE

them were working under the driving of an instinct that led them to express themselves in the simplest and best possible fashion, unencumbered by thoughts of history, precedent or the schools.

C. M.



AULT-HUCKNALL CHURCH DERBYSHIRE



AULT-HUCKNALL CHURCH

DERBYSHIRE



YOUNG GRAVE CHURCH

DERBYSHIRE



YOULGREAVE CHURCH

DERBYSHIRE



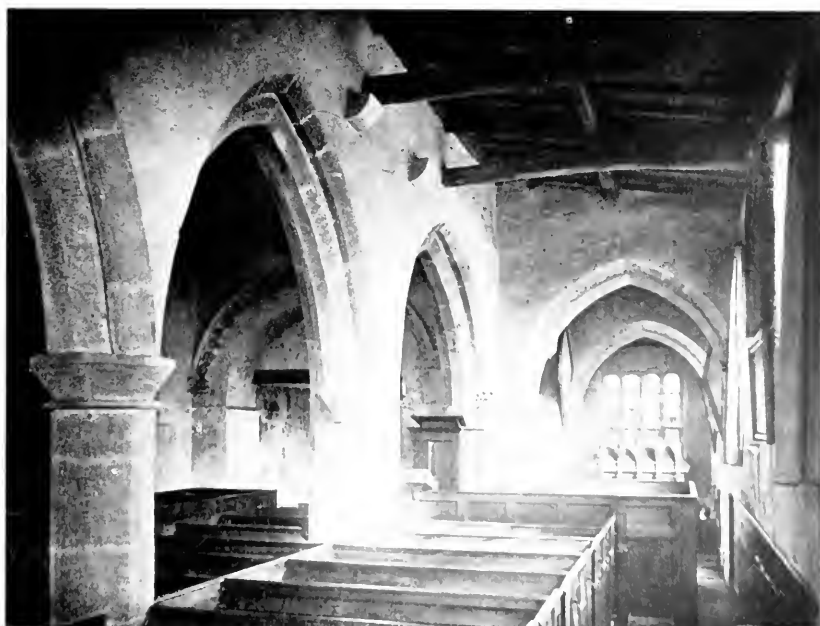
KIRK LANGLEY CHURCH

DERBYSHIRE



ST. PETER'S CHURCH, DERBY

DERBYSHIRE



AULT-HUCKNALL CHURCH

DERBYSHIRE

GLIMPSES IN ITALIAN GARDENS

CONSIDERED with reference to their original designs the villa gardens of Italy are today only disordered ruins—but what lovely, sombre ruins! their carpets woven of grass and gravel, their walls of liex and hornbeam, their pillars of grouped cypresses, their white mute company of statues standing wherever a tree makes a niche or a bough a canopy, and where eternally

—“*laughed Erasmus before Desd.*
Les grands jets d'eau ruissellent par les marches”

Though the inquiry is scarcely polite to the ancient architects, it is interesting to speculate how much of the present charm of these ruinous places of delight is due to the original planners, and how much to the hand of Time. — Time, who wages such an untiring and insidious campaign against the neatest geometry. If we agree to base our judgment as to what the aspect of these gardens was in



VILLA D'ESTE

TO BE

the time of their serene highnesses the Aldobrandini, Borghese, Pamphili, and the rest, upon the series of quaint birds-



VILLA D'ESTE

TO BE



VILLA MEDICI

ROME

mere dreadful plantations, laid out as stiffly as a nurseryman's plot of vegetables.

Yet, if with one of these surprising perspectives to guide us, we seek to follow the architects' plan through the ruins of the garden it once depicted (to fit the prose to the poetry as it were), we shall find that, except where subsequent designers have altered the original intention, Nature has but re clothed the skeleton after her own mellow fashion. Sometimes it seems almost as though



PRIVATE GARDEN

RAVELLO

eye view engravings which have come down to us, we shall be inclined, at any rate at first glance, to accord Time the larger share of credit for the present loveliness; for in those old prints we see the original proprietors,—princes in feathers and laces, cardinals in silks and ermines, ladies in flounces and furbelows,—accompanied, perhaps, by their architects, going about their new gardens in great coaches or on foot, making wonderful bows and courtesies to each other, and all in the midst of what seem



VILLA FARNESINA DOREA

ROME



VILLA LANTE

BAGINAJA



VILLA LANTE

BAGINAJA



VILLA BORGHESI

ROME

no page of the lore of Classic art was left unscanned; and the princes and prelates of Italy attempted to revive on their own estates the Classic Roman villa. This may be broadly defined as a country seat surrounded by gardens and terraces, the whole being treated



VILLA BORGHESI

ROME

we might discover the methods of her work, so uniformly has she gone about it, — embroidering here, softening there, now coaxing formality out of its stiffness, now, with subtlest art, converting what were broad architectural spaces into a hundred charming vistas.

In the golden time of the Renaissance

as a single composition. "The problem was," as a recent writer has phrased it, "to take a piece of land and make it habitable, the architect proceeding with the idea that one still wished to be at home while out of doors."

The designs for these gardens were,



VILLA CONTARINI TORLONIA

F. S. J.



VILLA BORGHESE

ROME



VILLA BORGHESE

ROME

of course, following the Roman prototypes, to be as purely architectural as those of the dwellings proper. Stone and mortar were only exchanged for greenery and gravel. Trees and hedges were to be used as building material, the lie of the land as a theatre arrangement, water as a most docile and multiform stage property. Indeed the very ground on which these new gardens were to be created was permeated (and the word may be used here in no figurative sense) with architecture. "Go where you will

in the outskirts of Rome," writes Vernon Lee, "you are sure to find ruins—great aqueduct arches, temples half standing, gigantic terrace works belonging to some baths or palace hidden beneath the earth and vegetation. Here you have, naturally, an element of architectural ground-plan and decoration which was easily followed. The terraces of quincunxes, the symmetrical groves, the long flights of steps, the triumphal arches, the big ponds, came, as it were, of themselves, obeying the



VILLA BORGHESE

ROME



VILLA BORGHESE

ROME



VILLA D'ESTE

TIVOLI

of every gable and every fountain, and stacked up in every space."

Moreover, Nature herself seemed to fall in with the architectural intention; or at least made any other style of adornment difficult. What we know as a flower garden, of the free modern type, would have been impossible in Italy. The climate renders it a most laborious task to keep flowers growing in the ground all through the summer, for after the magnificent efflorescence of May and June the same sun which has expanded



VILLA ALBANI

ROME

order of what was below; and from underground issued a legion of statues, headless, armless, in all stages of mutilation, who, charitably mended, took their places, as silent sentinels, white and earth-stained, at every intersecting box hedge, under every ilex grove, and beneath the cypresses of each sweeping hillside avenue. The soil yielded, too, vases, sarcophagi, baths, little altars, columns and reliefs by the score and hundred, to be stuck about everywhere, let into every wall, clapped on the top



PRIVATE GARDEN

RAVENNA



VILLA MEDICI

ROME



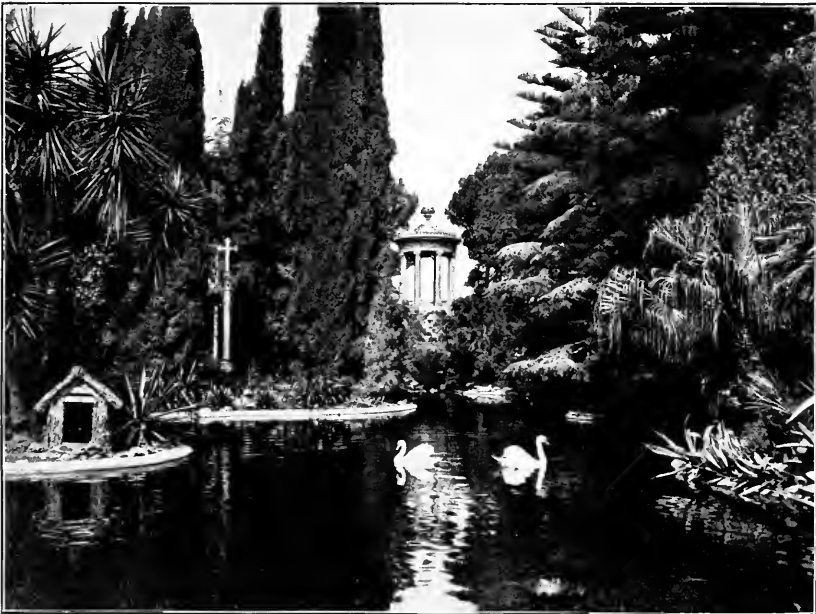
VILLA PAMPHILI-DORIA

ROME

the roses, lilies and vines with such marvellous rapidity, withers them as rapidly, and cakes the soil to the consistency of terra-cotta, so that only a few herbaceous flowers continue to bloom. In Italy, flowers are a crop, like corn, hemp, or beans; one must be satisfied with a fallow soil when they are over.

And so it is but natural that the Italian villa garden should have become a place of mere greenery, water and marble, where fountains plash in sunny yards hedged with myrtle and laurel, and white statues stand in mysterious shadowy chambers, walled in with box and ilex.

MARY HELENA ANTHONY.



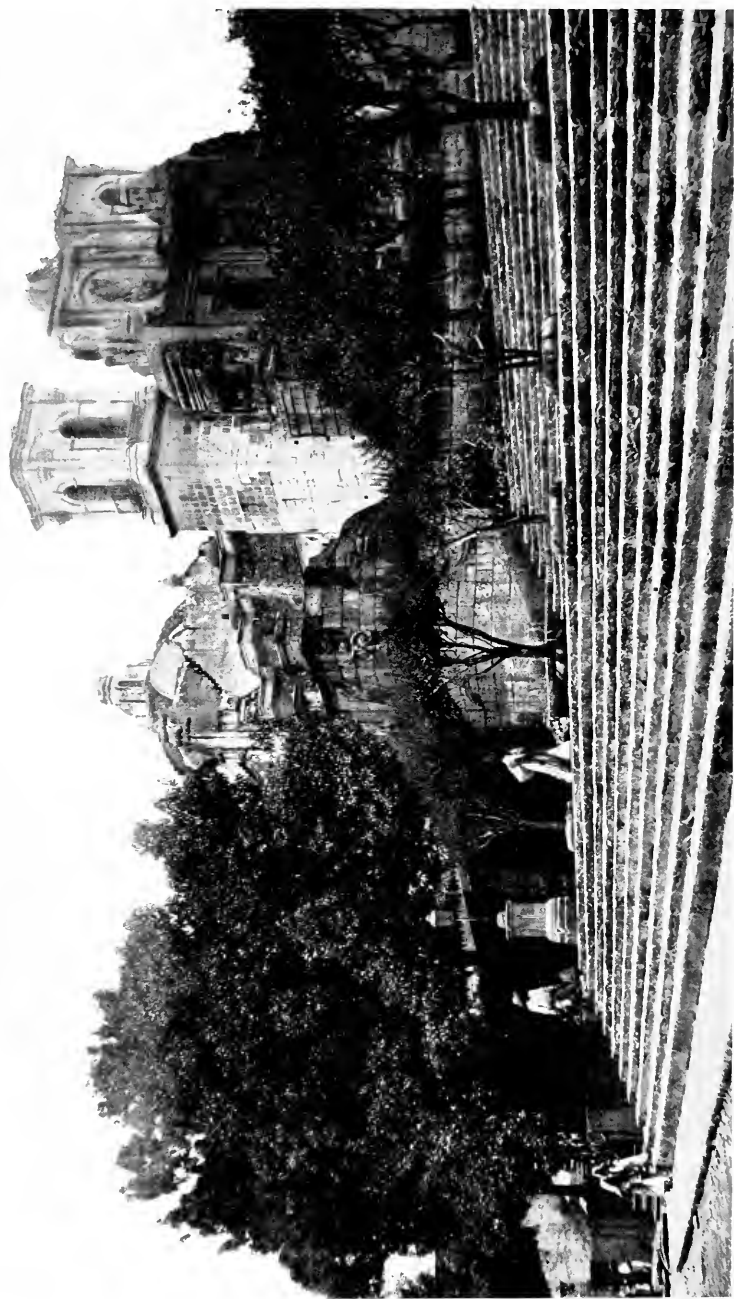
VILLA TASCA

PALERMO

SPANISH CHURCHES IN MEXICO

FIFTEENTH-CENTURY MARBLE ROSETTES

ENGLISH COTTAGES AND FARM HOUSES



THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

JUNE

NO. 6

SPANISH CHURCHES IN MEXICO

SUCH was the religious fervor of the Spanish nation at the time when Mexico was discovered that we may safely say that its conquest was undertaken no less with the object of planting the Cross on a virgin soil than

lished a cathedral was erected in every city, a church in every town, and a chapel in every hacienda. Indeed as late as 1550 one-third of all the real and personal property in the country was still owned by the church. Almost



SANCTUARIO DE OCOTLÁN, NEAR TLAXCALA

MEXICO

because of the desire for aggrandizement, the former motive indeed being the more potent of the two. Naturally, therefore, a great part of the wealth of the newly acquired country was turned to religious purposes, and as soon as the Spanish rule was estab-

lished every ecclesiastical building that now exists in Mexico can date its original foundation back to the period immediately following the conquest, and the sites on which the present churches stand were, seemingly without exception, chosen because of some event in the

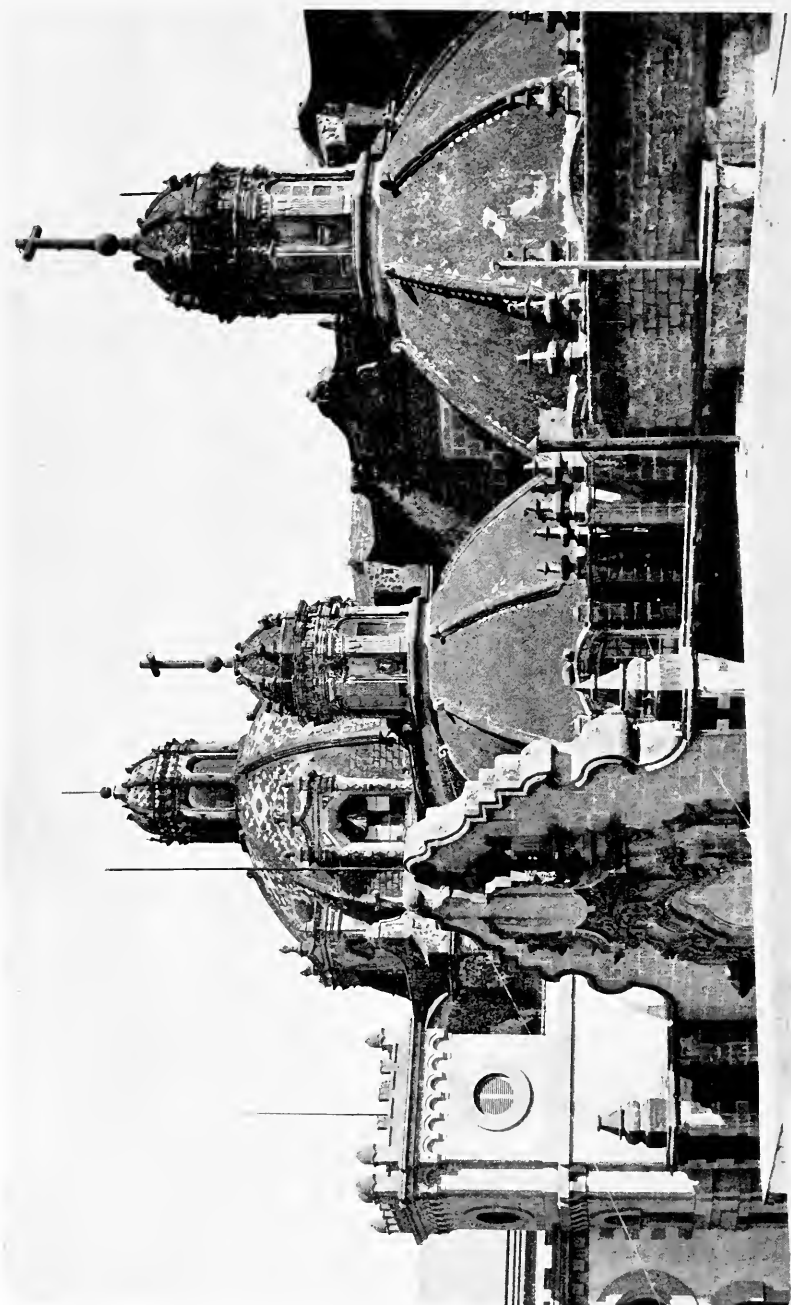


CHURCH OF LA SANTÍSIMA, CITY OF MEXICO

MEXICO



RUIN OF EL DE HIJERO CONVENT



CHURCH OF SAN FRANCISCO, CITY OF MEXICO

history of the struggle or, more frequently, because of some miraculous apparition of Virgin or saint to a pious friar or an emotional newly converted Indian.

The monkish priests who built these churches were the same men whose zeal had inspired them. They had not been trained as regular architects and were probably far better versed in the "*Legenda Aurea*" than in the work of *Vetruvius*. As guides they had only the memory of what was being done in their own country, though they perhaps possessed more or less imperfect drawings of the more celebrated Spanish churches of that day. Moreover they were forced to adapt their memories to the local circumstances and materials, and to carry out their designs with the assistance of untrained natives. It is not surprising, therefore, that we find in a new land merely the architecture of the Spanish Renaissance repeated in a cruder form. It is, however, truly amazing that churches so designed and so built should be as beautiful as in many instances they are.

It should be remembered, too, that the fountain head was at this time corrupted. Notwithstanding the assistance the Spaniards had received from Italy and France, they had shown themselves inartistic in dealing with the Renaissance motives in their own country. The debasing style of the Spanish sculptor architect *Churriguera* and his two sons was abroad in the land during the latter part of the seventeenth and eighteenth centuries,—if a complete disregard of the canons of classical design and the combination of its features in incongruous and grotesque assemblages of broken pediments, twisted shafts, and contorted scrolls, can, in spite of a certain theatrical splendor, be considered a style. In Mexico we find this influence repeated, and indeed throughout, Mexican architecture is but Spanish Renaissance architecture followed step by step under another sky. There are the same defects,—the same misuse of the Orders, the same over-thickening of the walls, the same over-enrichment with orna-



CHURCH OF SALTO DEL AGUA
CITY OF MEXICO

ment which still betrays the influence of the Arab and the Moor. There are the same excellences of scale, massing and general proportion, the same beautiful and characteristic towers, and the same general pleasing effect (at least as respects their exteriors, for inside they are today usually either bare or vulgar) which even the architectural purist must recognize, even though he may grumble at short-comings in detail.

Borrowed architecturally though they were, however, there is a wholly indigenous charm and one wholly individual in these Mexican churches. The domes and towers, tinted in soft shades of pink, blue and warm amber, and roofed with red tiles, rise against the intense radiance of the azure Mexican sky, often with startling loveliness. The massive stone walls, enriched and over-elaborated with complex arabesques as they are, seem, in this glowing sunshine, hardly too luxuriant and tropical, and almost invariably the towers which rise from the front of the churches are of remarkable beauty.

S. F. X.



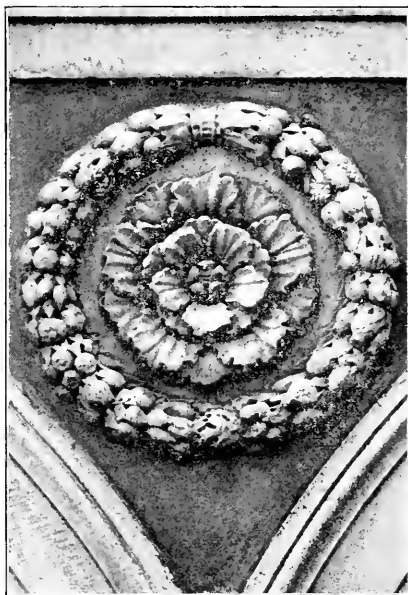
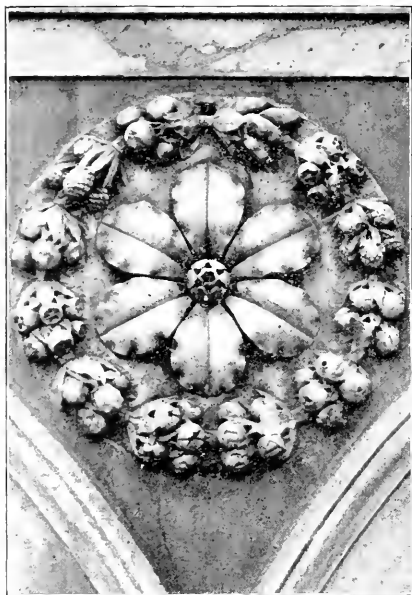
CHURCH OF SAN HIPÓLITO, CITY OF MEXICO

MEXICO

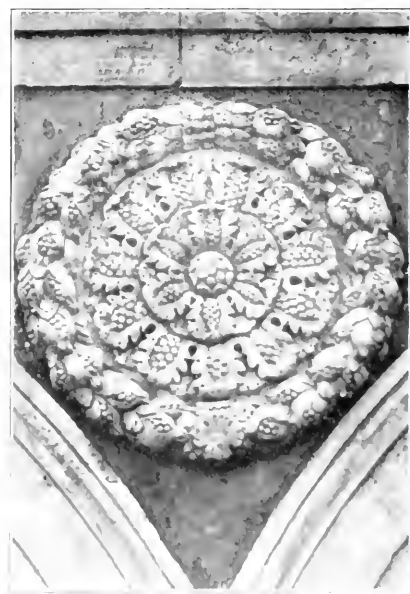
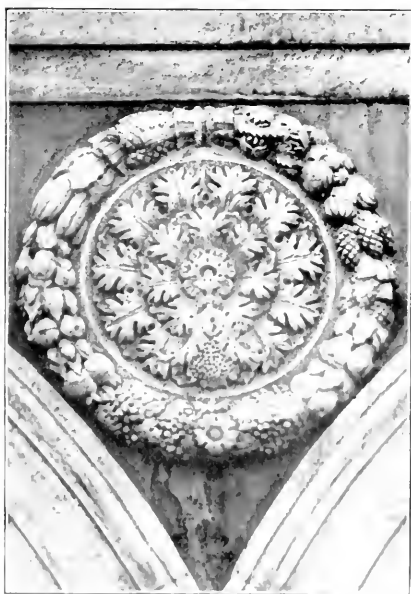
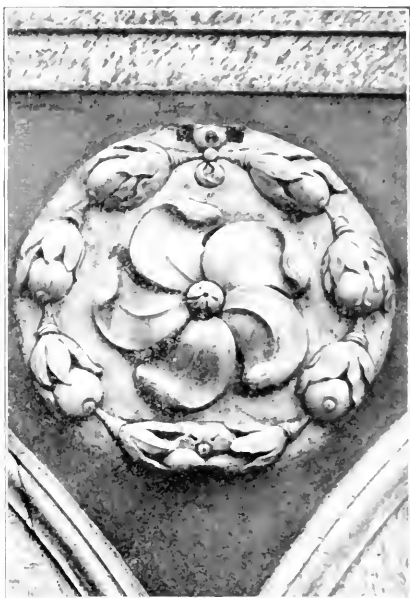
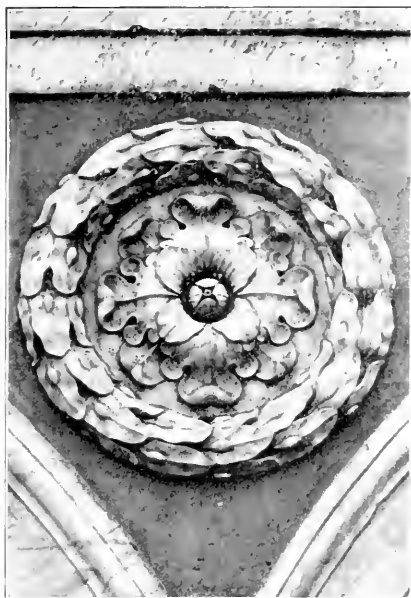


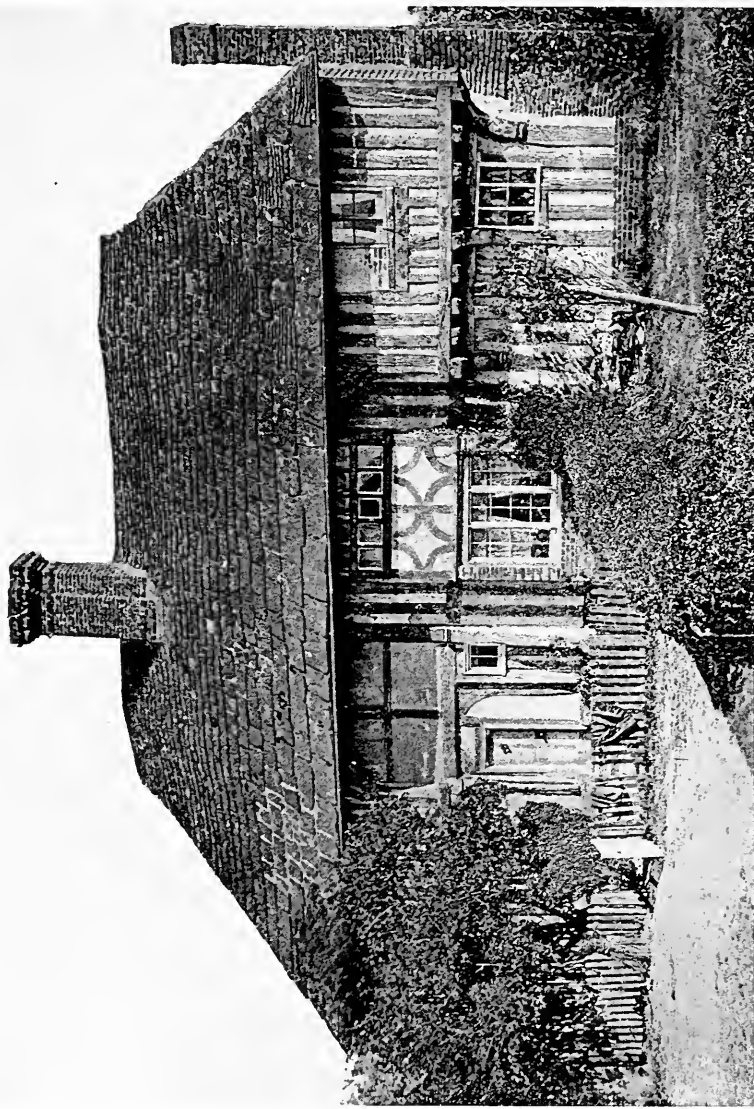
CHURCH OF NUESTRA SEÑORA DE GUADALUPE

FIFTEENTH-CENTURY MARBLE ROSETTES
FROM THE
ARCHIEPISCOPAL PALACE, PISA



FIFTEENTH-CENTURY MARBLE ROSETTES
FROM THE
ARCHIEPISCOPAL PALACE, PISA





STONEHILL FARM, CHIDDINGLY

OLD COTTAGES AND FARM HOUSES IN KENT AND SUSSEX, ENGLAND*

PHOTOGRAPHS of the charming cottage and farm houses with which England abounds have hitherto been exceedingly difficult to procure. The professional photographers seem not to have recognized their architectural value, and travelling architects have taken only snap-shots here and there. It has remained for an amateur photographer, also fortunately a professional architect, Mr. Galsworthy Davie, to make a collection of views showing examples of well-nigh every type of cottage and farm house in the counties of Kent and Sussex, and his excellent photographs have been recently published in England, with a descriptive preface by Mr. E. Guy Dawber. It is from this valuable work in a new field that our illustrations have been taken, and the following notes are based upon Mr. Dawber's commentary.

Owing to their poor materials and fragile construction, the domestic abodes of the middle ages have long since disappeared; but when, in later years, cottages and farm houses began to be built with enough solidity to last to our own day, we find certain well-defined characteristics marking one and all of them. They were built primarily not for beauty but for comfort and convenience. There seems to be no effort in either their construction or ornamenta-

tion. Simple and well-worn traditions of building were handed down from generation to generation and carried out in the local materials at hand. Well-defined styles continued for many years with but minor changes in detail and design; and yet these traditional forms were used with such freshness and individuality of treatment that each house, though it contain no new feature, seems to stand distinct from its neighbor.

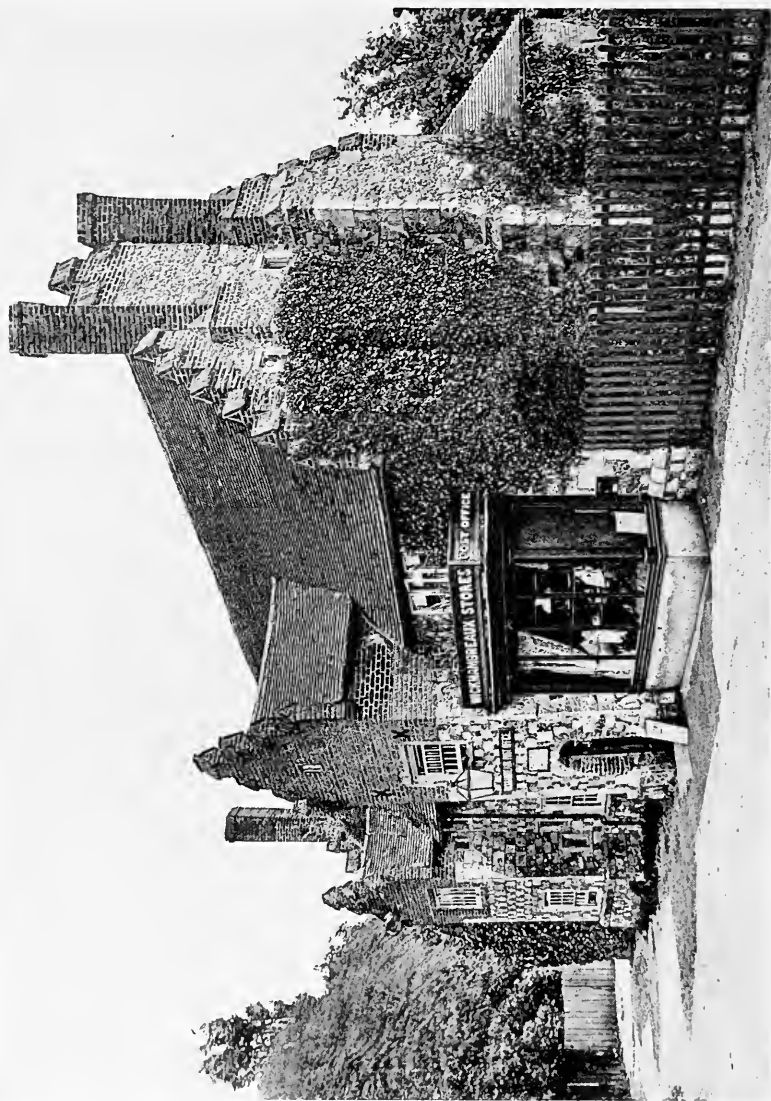
The counties of Kent and Sussex were formerly covered with forests, and until these were destroyed most of the smaller houses were built of timber, only the more important mansions being of stone or brick. Many of the timber houses of this district still remain, and although more or less altered in form, still clearly evidence what the arrangement of a yeoman's house in the sixteenth century was. The usual plan was practically a con-



COTTAGE AT WEST BURTON, WEST SUSSEX

tinuation of an older mediæval one, — an oblong hall, with rooms at one or either end forming wings, — and this plan (probably the origin of the E and H shaped plans of the more imposing houses in the reigns of Elizabeth and James I.), did not lose its distinc-

* "Old Cottages and Farm Houses in Kent and Sussex;" by W. G. Davie and E. G. Dawber. London: B. T. Batsford. New York: Longmans, Green & Co., 1900.



POST OFFICE, WICKHAMBREAU



STREAN FARM, SEDLEScombe

SUSSEX

tive character until the eighteenth century. In the earliest arrangements throughout Kent and Sussex, the plan was a simple parallelogram with the ends slightly carried forward and the upper story projecting at the floor level. The recessing of the center was also a typical feature, and examples of this treatment may be seen in the Stonehill farm at Chiddingly (page 132) and the Inn at Hollingbourne (page 143).

As they resembled each other in general plan, so the earlier timber houses were similar in their simple construction. A base or foundation wall was first built of brick or stone, high enough to raise the sill above the ground. Into this sill-piece heavy posts of timber were fixed upright about seven or eight feet apart, those at the angles being generally formed of the butt of a tree placed root upwards, with the top part curving diagonally outward to carry the angle-posts of the upper story. (See the farmhouse at Chiddingly, page 132.) Upon these main posts, beams were laid across the building, project-

ing forward some eighteen inches in front of the framing below, and into these beams others were set longitudinally, and to the latter the floor joists projecting forward the same distance as the main beams, were tenoned. The framing of the upper story then followed that of the ground floor, the sill being now laid on the ends of the overhanging timbers. The spaces between the main uprights were then filled in with windows and framing timbers, the latter set generally about eight or nine inches apart, closeness of timbering being one of the characteristics of early work. It was not until later that wider spacing and curved and shaped braces were introduced. The divisions between the timbers were then stopped with wattles or laths and chopped straw and clay, and the surface plastered flush with the wood work. At Stonehill farm, Chiddingly (page 132), the method of framing the timber can be plainly seen. When, as often happened, the main timbers shrunk and the buildings settled, they were either plastered all over on the

outside, or hung with tiles, or covered with deal boarding;—indeed, many of the tile-hung and boarded houses are but sixteenth century framed ones in a new shell.

As a rule, the windows were small, with moulded wooden frames and mullions, filled with lead lattice-glazing. Most of the original windows are gone, but enough remain to show what they were like. An effective arrangement of windows was the bay, sometimes swung out on the first floor only, but oftener carried up from the ground under a projecting gable. (See cottage at Little Dixter, page 144.) In the cottage at West Burton (page 133), there is an example of a window treated as an oriel, swung forward on moulded sills.

Later, the whole method of framing houses changed and a plainer treatment prevailed. The timbers were placed further apart with larger plaster panels, and curved braces were inserted. (See houses at Pulborough, page 138, and

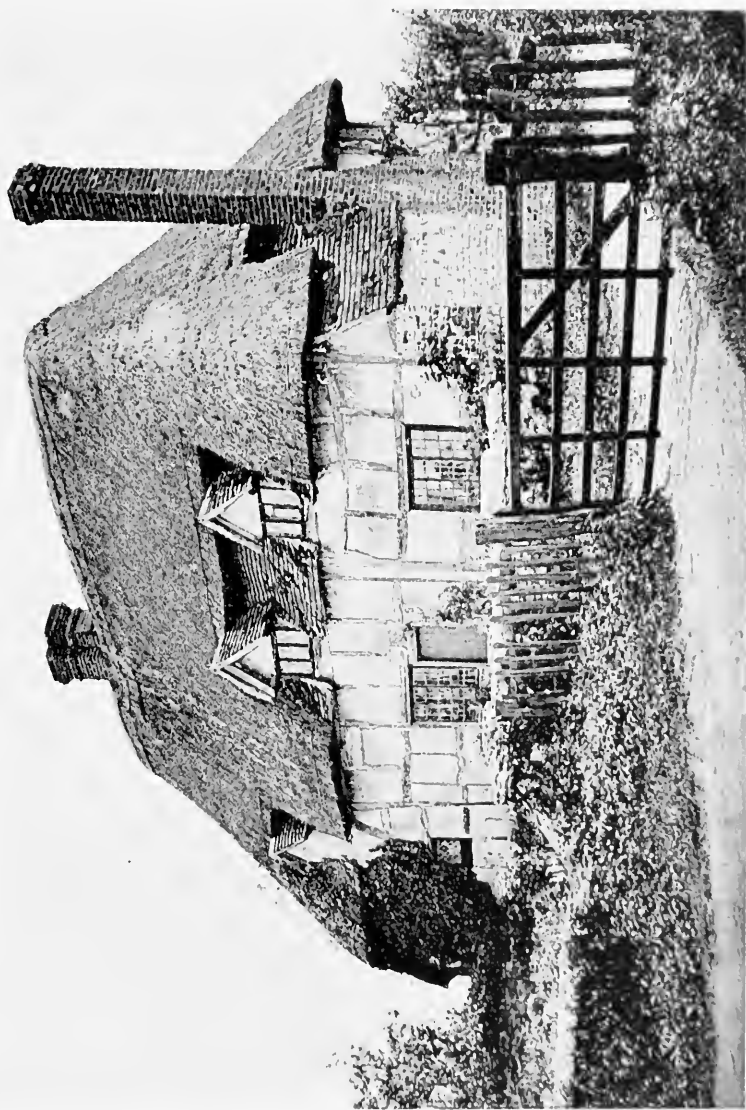
Pattenden, page 136.) Much of the elaborate over-hanging was also given up, or carried out only on the sides or ends. In the gables the builders had an additional opportunity for the display of their ingenuity, and not content with filling up the spaces with timbering of varied patterns, the whole gable was in many cases brought forward on brackets beyond the face of the wall, and the barge-boards to these gables came in for attention. An example is shown in the farm house at Sedlescombe (page 135).

Throughout Sussex and Kent chimneys are most important elements in the external effect. The variety of their design is almost endless, and the utmost ingenuity in arrangement is shown. Chimneys were generally placed at either end of the building, or rose in a mass from the center of the roof; and when the latter plan was adopted various projections and settings forward appear, for no other reason, apparently, than the love of variety



COTTAGE AT PATTENDEN, GOUDHURST

KENT





COTTAGE AT FULBOROUGH

WEST SUSSEX

and change. Although many of the cottages are of stone, which was freely quarried in these districts, the builders were confronted with the difficulty of constructing the chimney in stone above the roof line, for the local stone was not adapted to splitting into thin slabs, and the ordinary walling thickness would have made them too cumbrous and bulky. Before leaving the roof line, therefore, stone was usually abandoned and brick substituted. Hence the frequency in this region of the pleasing combination of a chimney with a projecting stone base and a diminishing stack in red brick above. At Tillington (page 140), is a cottage in which the chimney shafts are separate and placed diagonally.

In these old buildings the roof is a principal feature, sheltering the whole house and conveying a kindly feeling of homeliness; and there is no doubt that they owe much of their charm to the bold outline and unbroken surface and treatment of their roofs. If we except an occasional dormer, the roof usually consists of simple spans, and in the earlier houses is uninterrupted by gables or projections, but simply carried

from end to end and hipped at all the corners. Typical examples are shown in the cottage at Hollingbourne (page 143) and Chiddingly (page 132). Hips are more frequent than gables in the tiled and thatched roofs, which, indeed, hardly seem complete without them, though where stone-walling and mullioned windows are used gables are more common.

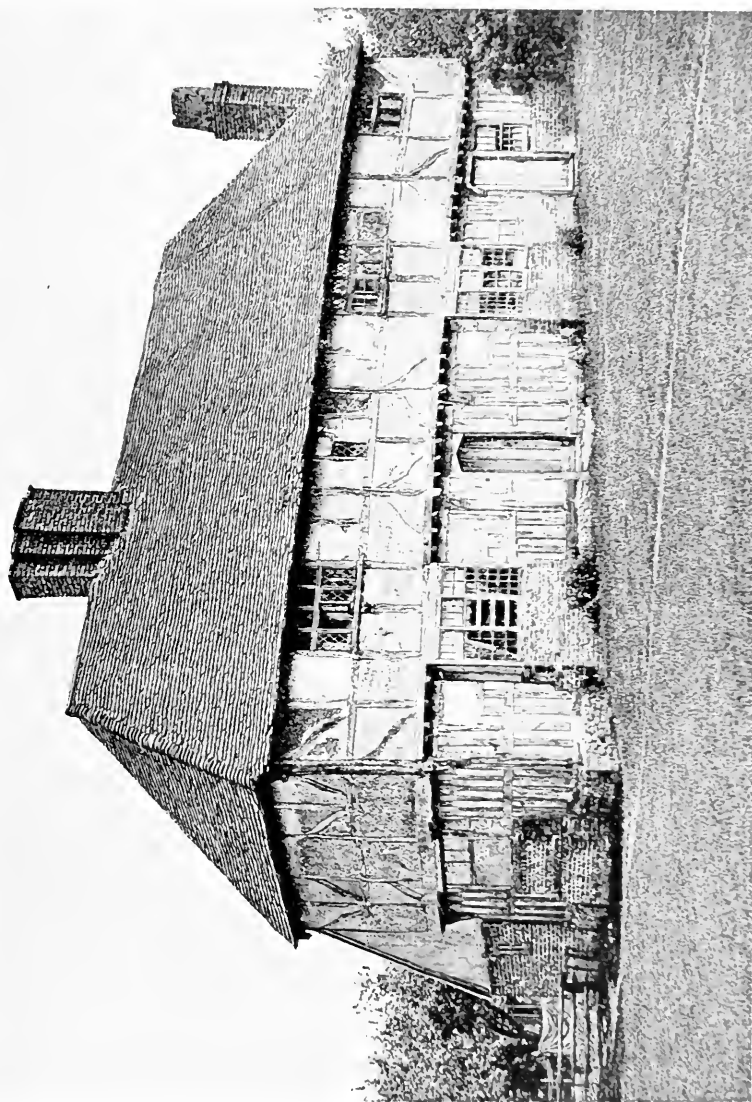
The old red tiles that we find on the roofs of these cottages are thicker and more unevenly burnt than our modern ones, and the irregularity of the tiling and the texture of its surface produces a softness and play of light and shade that is exceptionally pleasing. Thatched roofs are numerous, and here the hip treatment is even more prevalent than with tiled roofs. An excellent specimen is shown in the cottage at Hardham (page 137). Some of the Sussex houses in the stone districts are roofed with thick and heavy stone slates, which are, it must be confessed, somewhat incongruous among the red tilings of the others. (See Stonehill farm, Chiddingly, page 132.)

Though plaster was the usual filling between the timbers of these houses,



COTTAGE AT MAYFIELD

SUSSEX



COTTAGE AT WANTON FREE



COTTAGE AT TILLINGTON, NEAR PETWORTH

WEST SUSSEX



COTTAGE NEAR HORSMONDEN

KENT

brick was occasionally used, and there are several instances where the bricks are laid herring-bone fashion. In many parts of Sussex, too, an admixture of local stone is used with brick, and the post-office at Wickhambreaux (page 134) is an admirable example of the use of flint and stone in checkered squares with gables and chimneys of brick.

From roofs and walls we come to consider what is perhaps the most striking characteristic of these small Kent and Sussex cottages,—namely, the hanging tiles. Hardly a house is to be found in which such tiles are not somewhere used. Only the upper story may be covered, or only the gables, while in others almost the entire house is tiled down to the ground. These hanging tiles were laid for the most part with straightforward simplicity, and when fish-tailed or fancy tiling is seen occasionally the lack of repose is at once manifest.

Simple plaster fronted houses abound, especially in Kent, though somewhat

later in date than the timber-framed ones. Many of them were never intended to be finished in any other material than plaster; but a few are old timber houses covered with a plaster skin.

Weather-boarded houses are also typical of this district, and when these are treated in a thoroughly architectural manner and with due appreciation of the material, the method is often peculiarly effective. Examples are shown in the cottages at Hurst Green (page 142) and Mayfield (page 138).

One of the main features of building generally in the olden time was suitability to situation and the use that was invariably made of the local materials at hand. The geological formations of England not only give distinctive character to the districts which they compose, but also to the buildings themselves; and where we find the materials that nature provides used in any given part of the country, then without doubt we see the most beautiful architecture

because it is the most appropriate. Consequently these examples of homely and unpretentious building are as full of vitality and interest as many of the larger and more noticeable edifices.

The architecture of the larger houses of England lies, too, somewhat in a category by itself, and doubtless owes much to foreign influence and execution, but in these smaller and more homely buildings, standing modestly by the way, we find work purely and solely national, conceived and carried out by English hands. The pre-eminent beauty of the English countryside is in no small measure due to its cottages and farm houses, almost invariably pleasing in themselves and in harmony with their surroundings, each built for comfort and convenience, each suiting its position, and each a renewed proof, if one be needed, that what is best adapted to its purpose is the most beautiful.

The two counties of Kent and Sussex contain so many and such admirable

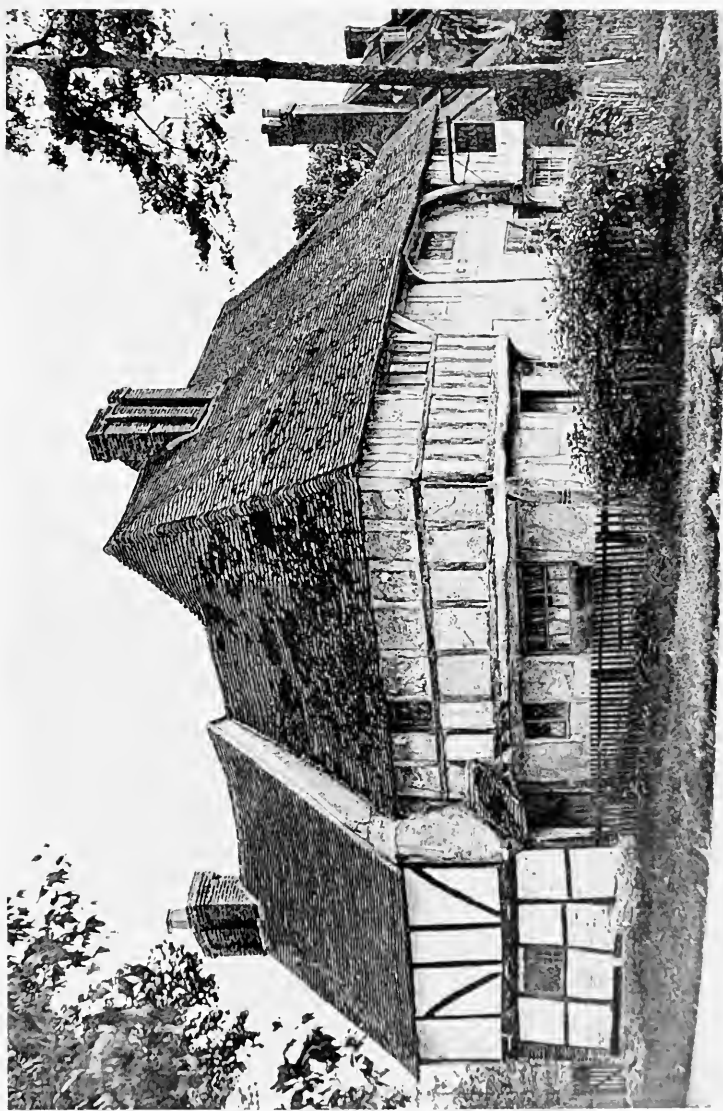
examples of simple building, from the early timber framed-houses to the later eighteenth century brick ones, that a careful study of them is sure to repay the lover of English architecture. Unfortunately many of these structures are now being swept away; and the dwellings which have been so closely interwoven with the life and history of the country are being rapidly destroyed, to make way for what in many cases can only be regarded as very doubtful improvements.

Taken as a whole, it is impossible not to be impressed by the beauty and subtle charm of these old English village houses with their mullioned windows and latticed frames, many tinted tile roofs and venerable, lichen-covered walls, while the absence of any meretricious or needless ornament and the wonderful feeling of homeliness that pervades every feature, combine to produce the essence of simple and beautiful architecture.



COTTAGE AT HURST GREEN

SUSSEX

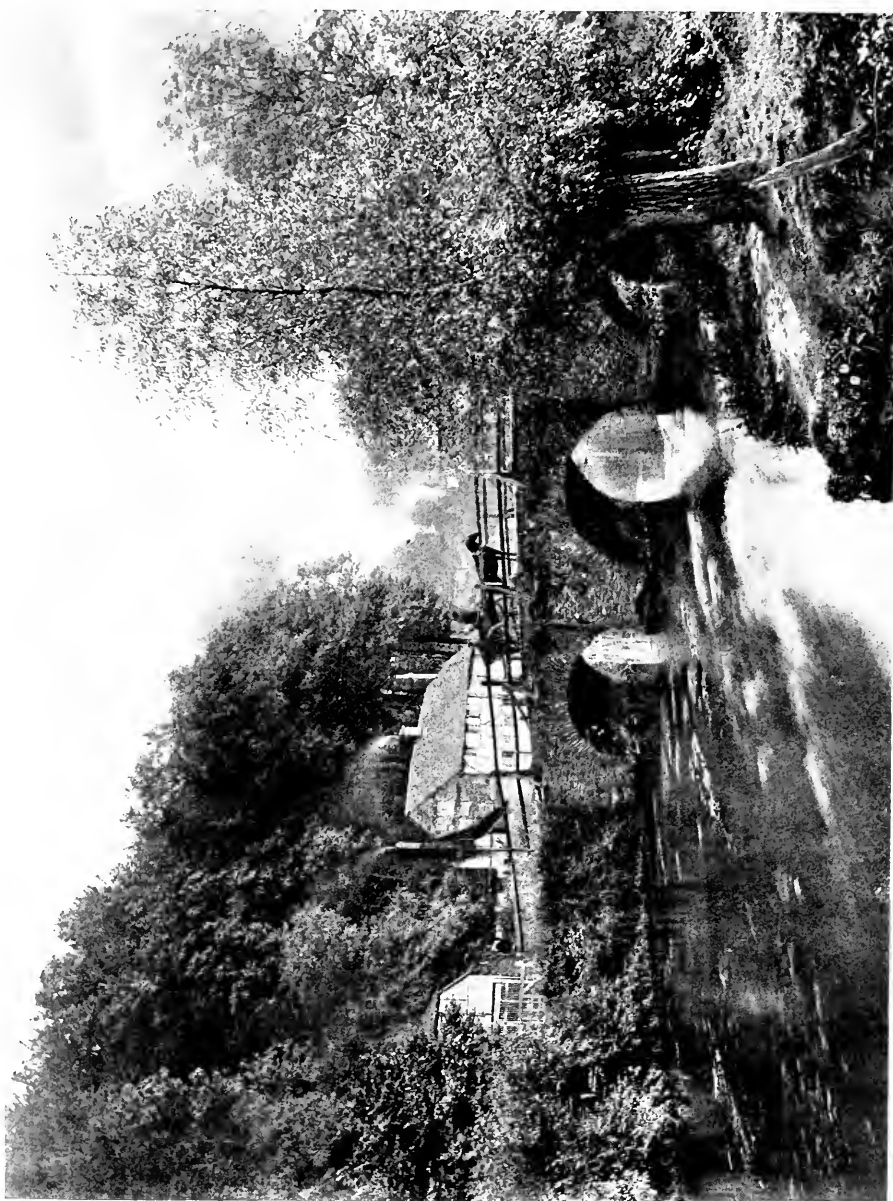


SIX BELL INN, HOLLINGBOURNE



COTTAGE AT LITTLE DIXTER, NORTHAM

AN ENGLISH RURAL BRIDGE
ROTHENBURG ON THE TAUBER
FRENCH WROUGHT-IRON GATE GRILLES
THE ITALIAN COUNTRY-SIDE



A RURAL BRIDGE

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

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NO. 7

ROTHENBURG ON THE TAUBER

IT IS only within the last ten years that Rothenburg has become widely known. A few architects and artists and a few such travelers as shun main-travelled roads had previously discovered the place, but they selfishly kept the knowledge of it to themselves as a sort of hidden treasure. In 1882, however, the little town, fired perhaps by the example of Oberammergau, decided to present at Whitsuntide an annual festival play based upon a picturesque episode in its history, and Rothenburg was discovered by the tourist.

The unique distinction of the place will be apparent when we say that for three centuries not a new house has been built within the massive old city walls. The town is today like a dream of the Middle Ages, more vivid than any picture, more convincing than any description, of what the free city of Germany was three hundred years ago. Nothing

like it can be seen anywhere, except, perhaps, in the stage settings of some of the best Parisian and German theatres; and the visitor who walks through

its steep irregular streets feels as if he were a spectator who had strayed in modern dress from his orchestra chair onto the stage at some old-fashioned play.

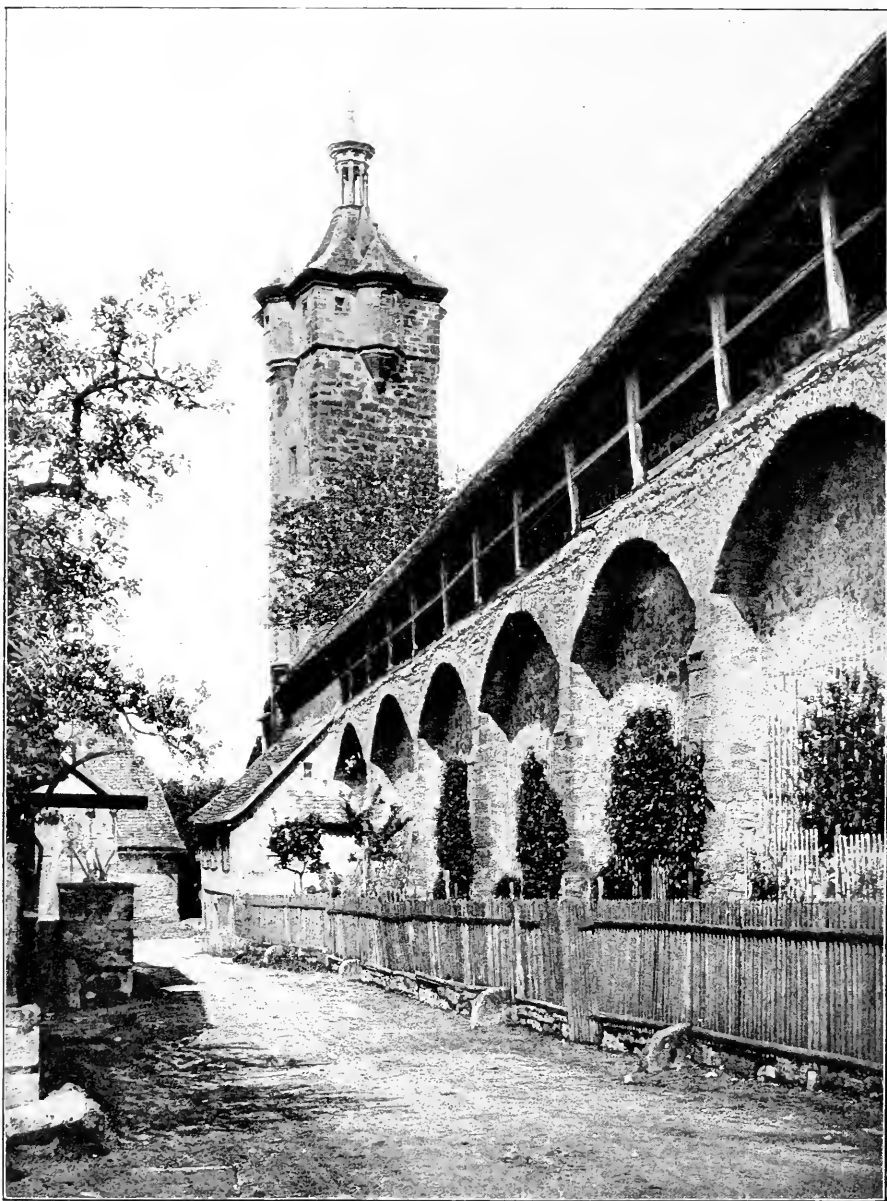
As seen from the valley below, the little city looks exactly like such a town as is depicted in the background of one of Albrecht Dürer's prints. A gray and moated wall, set with the many picturesque towers and turrets of its gateways, and overgrown



KORBELSELLER GATE

ROTHENBURG

here and there with masses of foliage, encircles it, while above show glimpses of red-roofed houses rising on the hilly streets within, and, to crown the whole, the late-Gothic Church of St. Jacob, with its two fine spires, making a picture quite unsurpassed for picturesqueness and wholly mediæval character. Nowhere is the handiwork of the modern



KLINGENTHOR

ROTHENBURG



PUNISHMENT TOWER AND ST. JAMES CHURCH

ROTHENBURG



A HOUSE NEAR ST. JAMES' CHURCH

builder to be seen. At the first sight of the walls and towers one is conscious of a certain vulgarity and modernity in approaching the place by means of the twentieth century appliances of steam and locomotive. A litter and a procession of sumpter mules would seem a more fitting way of entering such a town than to rattle, in a hotel omnibus, under the arch of the old Röderthor, with its time-worn, massive towers and its double walls enclosing a deep trench, grass-grown, and in spring a mass of flowering fruit trees. But the omnibus is the one concession to the modern spirit of travel.

The burghers of Rothenburg did not, indeed, build on the lavish and imposing scale of those of Nuremberg, nor was the town like Würzburg ever the residence of powerful patrons of art; but it must have been architecturally one of the finest towns of the second class in Germany nevertheless, and its perfect preservation makes it more fascinating as a whole than its more celebrated rivals.

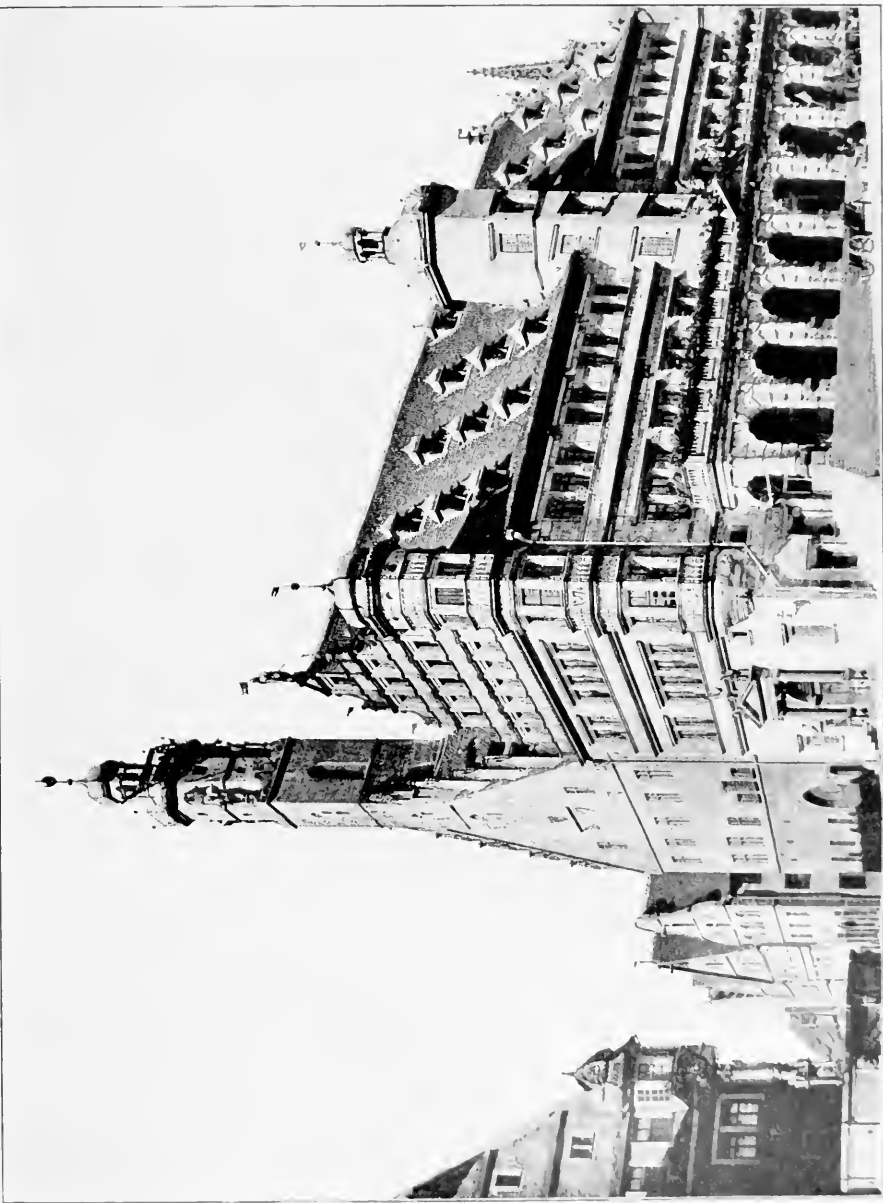
The town has been doubly walled in. Inside its present boundaries many of the streets are spanned by gateways, surmounted by massive towers which

mark the boundaries of an earlier wall, which was allowed to remain when the city had grown to such an extent as to demand a larger cincture. The new wall was, like the old, furnished with many gateways and with towers of manifold shapes, often surmounted with quaint carved roofs. Both walls are well preserved, but it is impossible to say when the oldest portions of either may have been built, so much have they been patched, altered and restored. Distinct traces of Romanesque work are, however, often visible. Most of the existing buildings within the town date from the late Gothic and Renaissance periods, the lack of many earlier remains being due to the destruction by the Bavarian vandals, whose name is still a byword in the mouth of Rothenburg. From the prostration which followed this destruction Rothenburg was slow in recovering and the Renaissance revival was late in reaching the town. Its impulse seemed to have come from Nuremberg, since builders from that city are credited with most of the finer structures, a certain architect named Wolff, who remodelled the Rathhaus in 1572, being conspicuous among them.

It is the general aspect of Rothen-

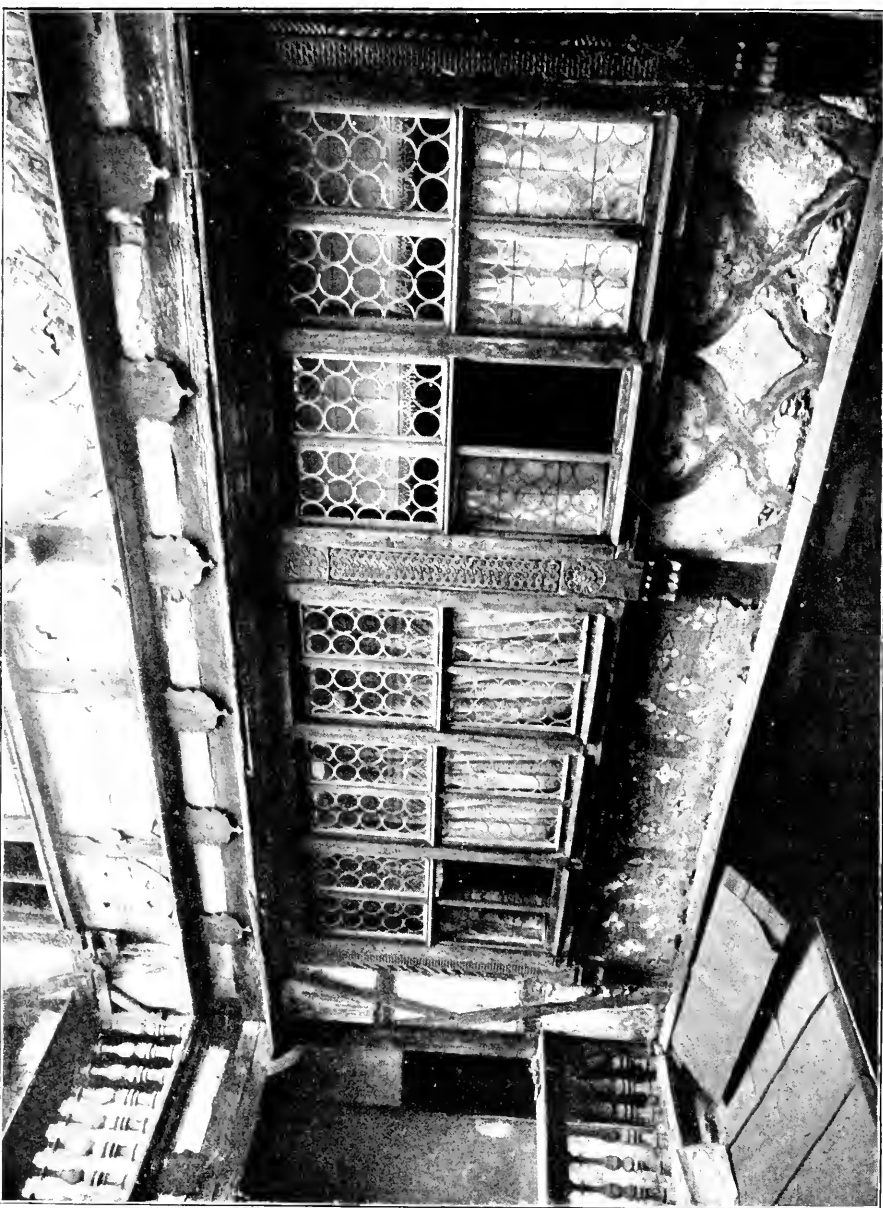


DOORWAY IN THE RATHHAUS COURT



THE RATHHAUS

ROTHENBURG



"HOUSE OF THE ARCHITECT," THE COURTYARD

burg, however, rather than any of its particular buildings, that makes it valuable to the architect, for although there are many fine and curious structures in the place, they are surpassed, as we have said, by others of similar sorts in various German towns. Outside of Rothenburg, however, it is impossible to find such an unchanged mediæval aspect as every street and square presents. Within the walls cluster the high red roofs with their steep gables and quaint

yellow, green or lavender, with which they have been coated. It is not easy to imagine the extremely picturesque effect this sort of coloring, when subdued by time, can give to these quaint streets.

One would like to be able to give in this paper some idea of the history which makes the student as enthusiastic in the streets of Rothenburg as is the architect. It was already spoken of as a town in a document dated 942,



HOSPITAL GATE

ROTHENBURG

chimneys, crumbling portals, old fountains, carved wooden galleries and long stretches of ivy-covered wall. The greater part of the town is made up of comparatively small, low dwellings, two stories in height at the most, some of them facing the street, while others stand, for no other apparent reason, with their gable ends to it. They are undoubtedly very old for the most part, but their simple construction does not lend itself to the exact fixing of dates, and their heavy, half-timber construction is only occasionally visible through the delicate washes of pale tints, pink,

and from 1274 to 1803 was a free city of the Empire. In the fourteenth and fifteenth centuries it was an energetic member of the Franconian League; in 1543 it joined the revolt of the peasants, and in 1543 it embraced the Reformation. We have no space to tell here the many stories, true or fictitious, or mingled fact and fiction, which hover around every structure. Yet even the picturesqueness of the town becomes doubly interesting when we know the scenes its stones have witnessed,—when we read how the peasants were slaughtered by the hundred



CLOCK TOWER

ROTHENBURG



"GAME WARDEN'S HOUSE"
ROTHENBURG

after their celebrated revolt, till the steep Schmiedgass ran with blood in streams; when we are shown the place where some of their leaders were lowered over the wall by the friendly monks of the Franciscan convent; when we peer into the dungeon where one of the greatest of the city burghers, Heinrich Toppler, met an unjust and dreadful death at the hands of his jealous fellow citizens, and, above all, when we are told the chief story of the town, upon which the Whitsuntide play is founded.

This incident relates that during the Thirty Years' War, Tilly, after a long siege, entered the town, and, surrounded by his troops, made his way to the Rathhaus, vowing in wrath that the chief burghers, who had been responsible for the stubborn defense, should die. The burghers, assembled before him in the great hall, heard the sentence in silence—they knew that argument or appeal would alike be useless—and then, with a courtesy surely admirable under the circumstances, ordered the city vintner to set before their conqueror some of Rothenburg's oldest wine. So the butler brought and set before Tilly the great municipal loving-cup (which is still shown to the visitor) holding thirteen *schoppen* or about thirteen pints,

filled to the brim with the priceless vintage. Tilly tasted it and tasted it again, and then passed the enormous glass from hand to hand among his officers. But when they had all drunk and returned it to him it was but half emptied. Perhaps the wine had made him merry;—at any rate he cried, as he weighed the goblet in his hand:—

"Come, you Rothenburgers have a reputation for deep drinking. If one of you will empty this cup at a single draught I will spare the lives of your magistrates!"

Tilly's officers roared with laughter and even the burghers were forced to smile at so impossible a proposal; but one of their number stepped forward.

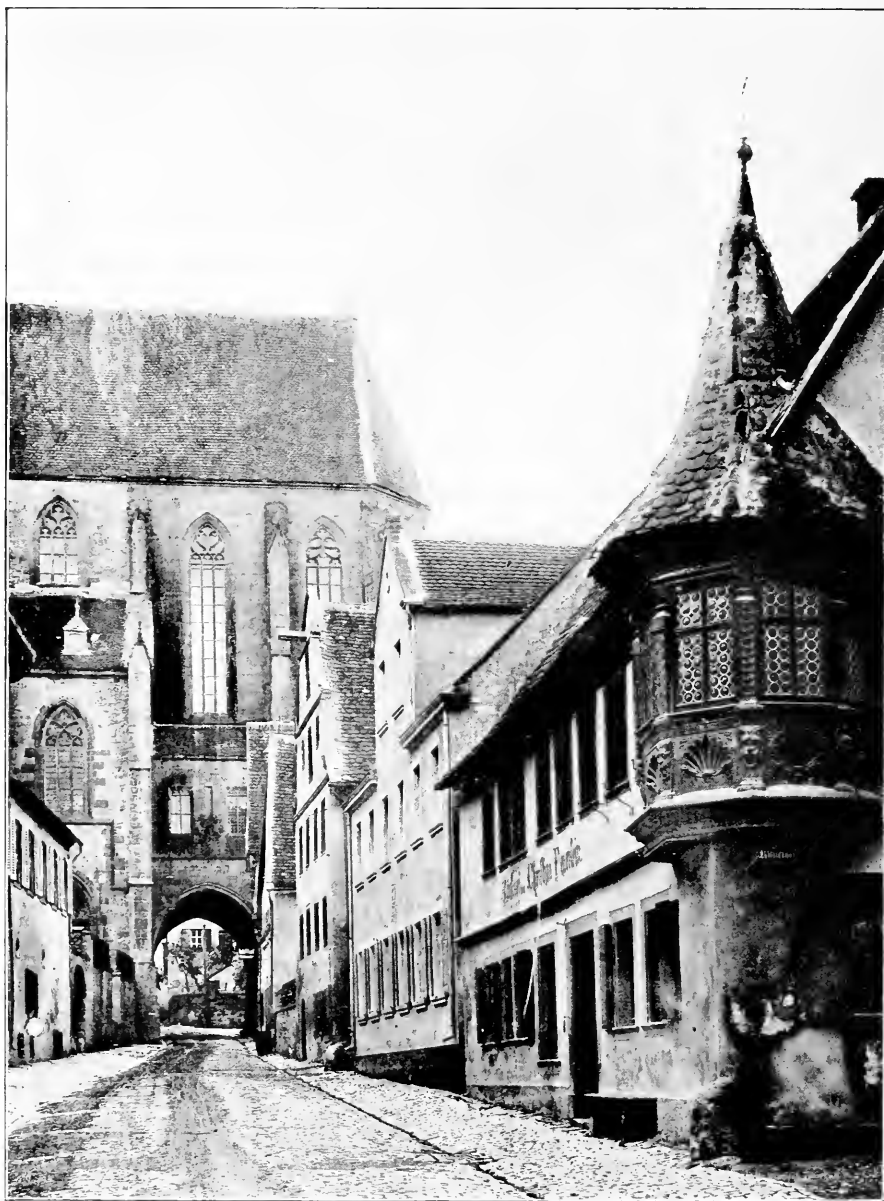
"I am an old man," he said, "and, after all, since I must die, what matter how! I will attempt the feat."

So the great goblet was filled again, filled till the wine brimmed over; and, after a brief prayer for strength, the old man raised the cup to his lips. Breathlessly the burghers watched him tilt it higher and higher, inch by inch. The wine was a quarter gone—a half—three-quarters—but the burgomaster seemed to waver. Could he finish it? They fell on their knees around him and prayed aloud. With a supreme effort the old man forced the remaining drops down his throat and then fell back



CITY GATE

ROTHENBURG



ST. WOLFGANG'S CHURCH

ROTHENBURG



unconscious; but the lives of Rothenburg's magistrates were saved. (It is pleasant to read, as a sequel, that the heroic burgomaster recovered, and that his first words on coming to his senses were, "I could never save another town!")

This is Rothenburg's chief legend, but it is by no means the only one. House after house is pointed out as that in which one emperor or another has lodged on some famous journey north or south, and each tower and gateway has its own tale, ghastly or grotesque. But were this not so, every street corner and every vista within and without the gates offers such views of quaint beauty and pictorial charm that he who knows nothing of Rothenburg's history is amply repaid by a visit. Neither modern history nor modern building has a word to say when the little town tells its tale of mediæval and Renaissance days.

The two edifices of the town, which may be singled out as having special architectural merit, are the Rathhaus and St. James' Church. In the case of the Rathhaus, a picturesque old Gothic building was partially removed in the sixteenth century to give place to Renaissance additions, but much of the Gothic portion still stands, and the fine façade on the Herrenstrasse and the picturesque tower are Gothic. The newer portion facing on the square is one of the finest structures which the Renaissance gave to Germany, with its many stories, its octagonal staircase, rising through the centre of the entire elevation, its small turrets at either end, its splendid open portico in the Italian *rustica* style surmounted by a flat roof edged by a beautiful balustrade. The Gothic and Renaissance portions combine singularly well, and together make a group which for architectural as well as pictorial effect cannot be easily surpassed. It was in the great hall of this Rathhaus that Tilly's famous wager was made with the burghers, and it is here that the chief scene of the festival play is enacted.

Ecclesiastical buildings of the Renaissance period are much rarer in Protestant towns than those which remained longer faithful to the Catholic faith. Rothenburg is an example. All the churches here are late Gothic. Of the two chief churches, St. James' and St. Wolfgang's, the former, very high in proportion to its breadth for a German church, with its towers equal in size but not alike in design, is the only one that affords anything remarkable to the architect. German builders were noted for adapting their designs to the nature of their sites, and apparently thought no problems offered by situation impossible of solution. Thus the builders of Jacobskirche, when they found that a street interfered with their work, did not close it up, but merely bridged it over, letting it run through a sort of tunnel underneath the western end. From the outside the church, with both its choirs, appears as a whole, merely pierced by the tunnel, but inside there is an actual, structural division. The organ loft at the west end stands on the top of the tunnel and there is no interior communication between the nave and the apse which is used as a little museum.

It is, however, as we must repeat, not the individual buildings that makes Rothenburg so fascinating in its charm, so bewildering in its divergence from all other towns. It is the fact that while everything else in Germany, as elsewhere, is changed and changing, so that even the glories of Nuremberg and Hildesheim are passing, the little city has proved refractory in the face of all-leveling cosmopolitanism. This gives Rothenburg its special claim on the imagination and its certain hold on the memory. The burghers are quite conscious of the distinction of their town and are — at least for the present — the safe guardians of its beauty.

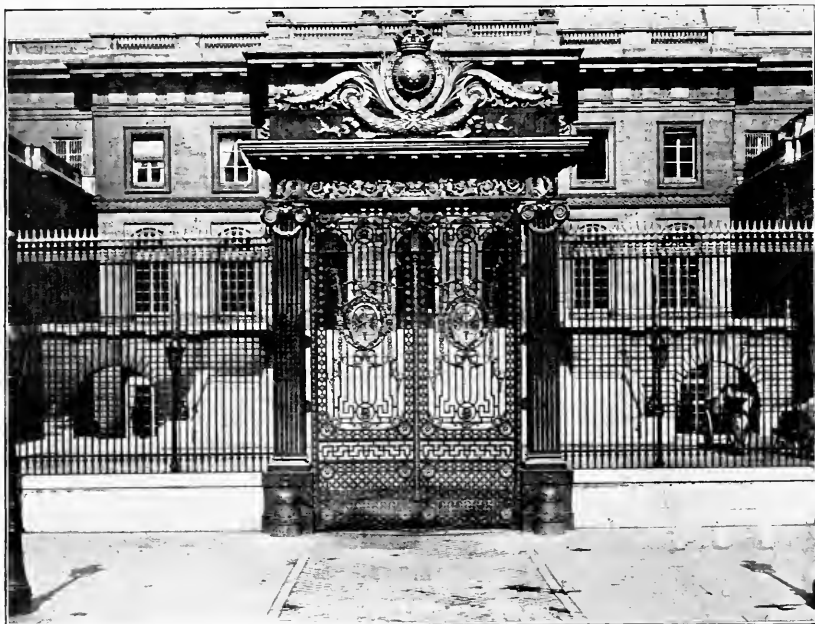
S. F. NUTTER.

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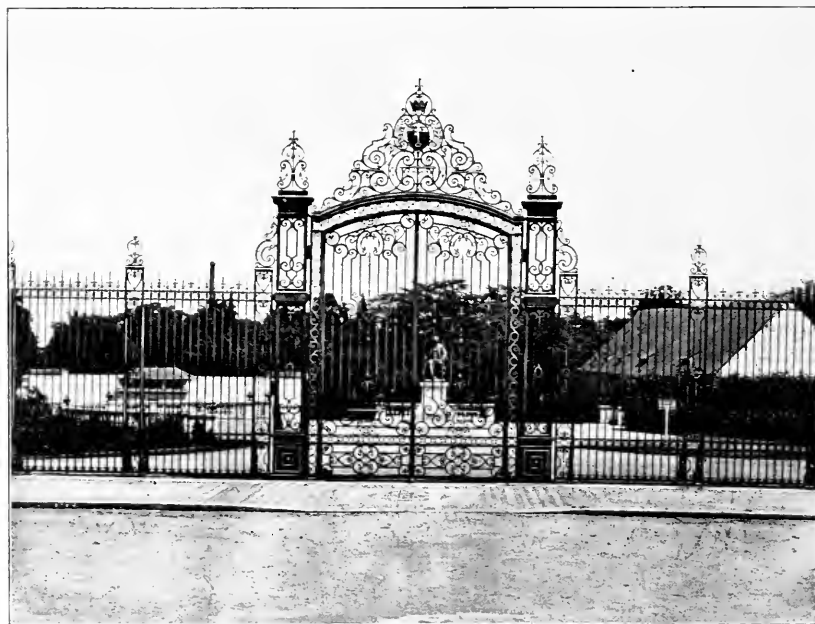
VIEW IN THE SCHMIEDGASSE

FRENCH WROUGHT-IRON GATE GRILLES



GATE OF THE PALAIS DE JUSTICE

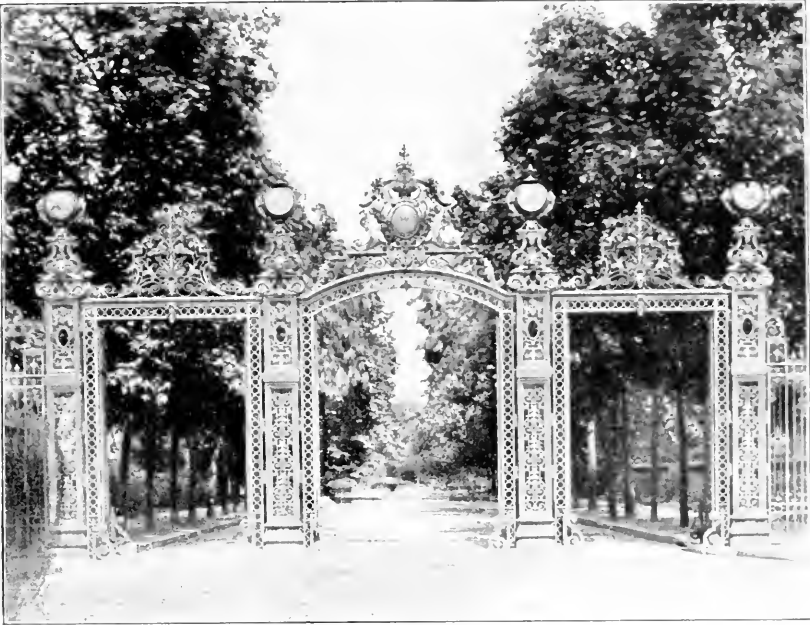
PARIS



GATE OF THE BOTANICAL GARDEN

ANGERS

FRENCH WROUGHT-IRON GATE GRILLES

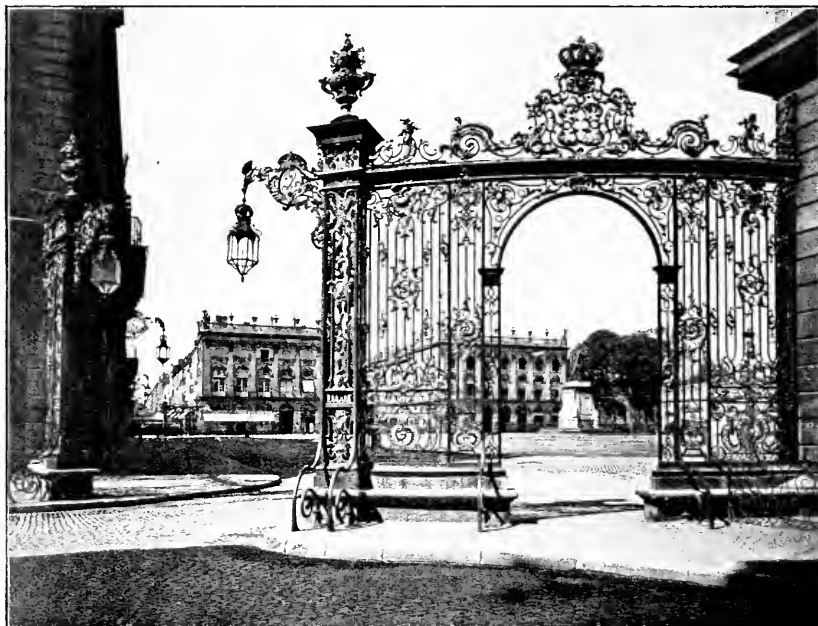


GATE OF THE PARK MONCEAUX



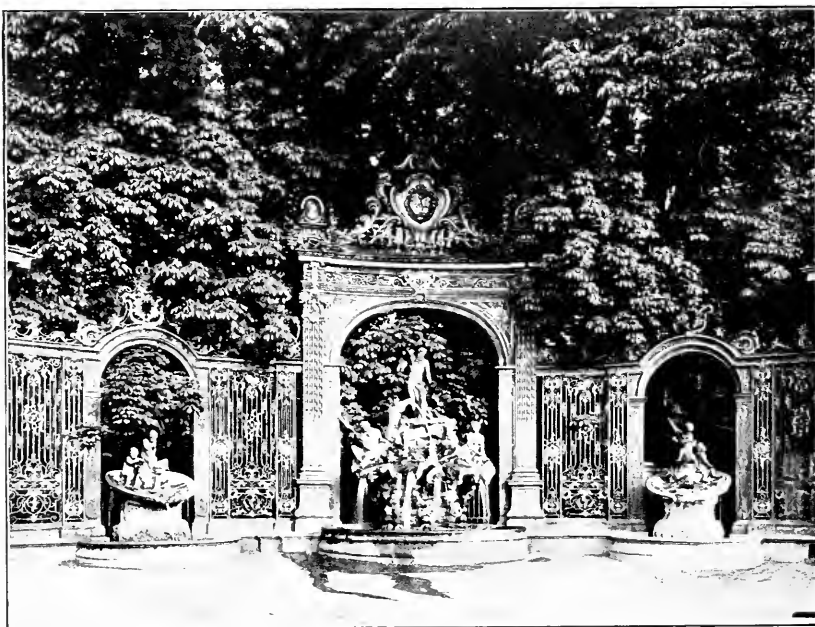
GATE OF THE CHATEAU OF JANGY

FRENCH WROUGHT-IRON GATE GRILLES



GATE OF THE PLACE STANISLAS

NANCY



GRILLE IN THE PLACE STANISLAS

NANCY

THE ITALIAN COUNTRY-SIDE

THE first impression of Italy upon an unaccustomed eye is that of a superb affluence in all the arts. Above all others it is the land of sculpture, of painting, and of architecture. The light of its lambent skies searches the marble encrusted walls of its cathedrals and finds no flaw; and penetrates beneath the great arches of its noble cloisters only to reveal unsuspected treasures. It is a land of color, the gamut of which ranges from the glories of mosaics to the subtle faded tints upon sun-washed walls; a land of form from the majestic sweep of Roman arches to the impalpable intricate reliefs of Renaissance pilasters.

But though the greater marvels of Italian architecture overwhelm all small achievements, and cause the traveler to neglect and overlook what elsewhere would court his attention, to him who

knows the land and lives with her as a lover, her wandering roads, her walled ways crowned with flowers, and her girdled hills are constant and familiar delights; and to him there comes the knowledge that the same spirit of noble effort, of appreciation of form, of color and of effect that compels admiration from the masterpieces is to be found everywhere. Not alone in great portals, columned halls, and storied towers is to be found care for proportion and composition, breadth and simplicity of detail; but every wayside gate, every stepped ascent which leads to some neglected shrine, every little fountain

of the public square bears witness to the loving labor of a master hand. Elsewhere, it may be, the common thing, the utilitarian requirement receives only so much attention as it demands, and is put forth uncared for in its conception and uncriticised in its results; to the great opportunity only is devoted the great effort. It has not been so in Italy. Her art has created its own tradition which does not brook the

existence of work of unskilled minds. Whether from the unconscious effect of environment, and the persistent, pervasive influence of the noble work of the past, or whether from the innate perception of the Latin people, or from whatever cause, a sense of broad scale, of elimination of unnecessary detail, of simplicity of mass, and of the concentration of interest is constant in all minor Italian works.

Those who have

adorned Italy were not unmindful that the greatest of virtues may show in the least of things, and took pleasure in creating beauty from the humblest of materials.

The broad high roads that lead out from the Italian towns, often barred at their point of departure by the shadows of medieval gates and towers, do not conduct us at once amidst green fields, but run at first between vineyard walls which wind with the road itself and are broken here and there by gates. One side of the way blazes in sunshine, the tinted plaster, which has scaled away from the brick in places and has been



MOLTRASIO, LAKE OF COMO

patched again and again but never twice in the same tone, is pink or lilac or pale pearly gray or saffron yellow, and athwart it fall deep shadows of the swaying foliage which pours over its top, while little emerald lizards flash from shadow to shadow and search the crevices. A net work of narrow lanes, each with its wall, lead right and left from the road, and occasional openings into these byways show us vistas of tempting shade. Here and there a more imposing gateway appears, with perhaps tall supporting posts topped with urns, or, it may be, a fragment of sculpture wreathed and well nigh lost in foliage, and peeping between the bars we may perchance catch a glimpse



ENTRANCE, VILLA MEDICI, ROME

of overgrown stepped terraces, and white balustrades, and behind them the placid, basking façade of a villa. At times the walls of such a villa may also form the walls of the road itself, but the windows are set too high for us to glance in.

If the road be hilly, as are those delightful *viās* outside Florence and Siena, the summit of each rise gives us a view over the walls, which stretch in a great net over the countryside, holding within their meshes fields of color,—the shimmering gray of the olive, the rich green of grass land, and the deep bronze of the cypress. Everywhere stand these cypress sentinels, their finger-like tops pointing the way for the wind. On the heights in the distance we see the walls rising again and lead-



VILLA MEDICI FROM REAR, ROME

ing to long low-roofed buildings (the roofs are gray with lichen, but in the sunlight the red of the tiles gleams through like embers through the ashes) with here and there a square-topped tower. As the road winds on, however, the bordering walls become lower until they may be but waist high, and at times disappear altogether. The gates are now light iron grilles, often masterpieces of twisted and curved blacksmith's work. Even the locks have given the craftsman pleasure, and are



IN THE ENVIRONS OF FLORENCE



A GLIMPSE IN VERONA

full of quaint scrolls and leafage. Underfoot our road, which was paved with cobbles near the town, now becomes a hard white fillet of earth, and runs on past farm houses and store houses, with here and there a group of buildings clustered at a cross road, and now and then a *Spaccio da Vino*, or wine shop, with its accustomed frequenters lounging at the door.

There are many noticeable features about the farm buildings of Italy, and

is a stone platform with benches at either side, while above this a great inverted hopper-shaped hood descends within seven or eight feet of the ground, and beneath it, in the centre of the platform, stand two towering fire-irons with a cross-bar at the bottom, a crane in the middle and wrought-iron brackets at the top, to hold hot plates. Between these irons is banked the fire of logs and twigs, and wreaths of smoke ascend into the hood, which is red with rust and soot. In the stone hearth are



OUTSKIRTS OF ORVIETO



OUTSKIRTS OF ORVIETO

little depressions of greater or less diameter, into each of which is scooped a handful of glowing charcoal, covered by a barred grating, and over which the different dishes are simmering;—the pleasures of smell are quite as conspicuous as the pleasures of sight. Upon the walls are the copper pipkins and deep bowls with burnished surfaces reflecting every glint of light, while from the ceiling beams, which are black with age, hang long festoons and streamers of

one of the most conspicuous of these features—as it is in fact of all Italian buildings outside of the cities—is the very large proportion of wall space to window opening, a feature due principally to the desire to keep the interior cool and dim in the summer heat. Indeed there is nothing more refreshing than the spacious, high, bare rooms of an Italian farm house on a hot day with the glow of the outer sunlight filtering in through the small windows. The floors are tiled and against one wall



ON THE A. . .



A WAYSIDE DWELLING

herbs and leeks. In this room, or upon the loggias, according to the season, is placed the long table, its wooden surface scrubbed, its steaming viands flanked with straw-guarded long-necked *fiasche* of the wine of the country.

Upon one side of the house, recessed between wings or towers and usually opening towards the view or towards the sunset, is the loggia, often two and even three storied, arcaded or colonnaded. Upon it in the twilight the table for the evening meal is set, and during the day, when the shadows of the deep eaves fall upon it, lounges and hammocks are stretched here for the afternoon siesta. Such loggias as these are delightful places for *al fresco* repasts, and memories of them linger in our recollections;—one at the inn at Corneto (which was at one time the small palace of the Vitelleschi); another at the rear of the Palazzo Piccolomini at Pienza, overhanging a garden which falls in terrace after terrace to the river below, across which the uplands rise and

fold to the slopes of Monte Amiata against the western sky; another at Vallambrosa, and, nearer Florence, at Monte Senario which opens upon a view across the valley. But loggias are not confined to palaces, villas and inns only, each little farm house has its breathing space.

The staircase to the upper story of the wayside dwelling is often on the outside. In fact, at Corneto, and Viterbo, and around Naples it is only occasionally that an inside staircase is to be found. But these staircases are not the ephemeral, light wooden ones like those of Switzerland, the Tyrol, and of northern lands, but solid affairs with walled balustrades and broad platforms, and are features of the design. It has been



A HALTING PLACE

thought worth while to consider their symmetry even in small farm houses, and frequently they are double, meeting in the centre over a springing arch, with a nobility of treatment that is elsewhere only adopted in monumental works.

Another feature of the Italian villa is the broad cistern—a sheet of water confined in a low curb. These great rectangular basins, fed either by a slender fountain jet, or by a falling spray at one end, are the reservoirs which serve for all household uses,—for washing, watering the garden, for drinking troughs and the like. Over them droop the leaves of the plane trees, and the pomegranates, and reflected in their surfaces the white of the walls gleams between dark cypresses. In the greater



A FARM HOUSE



APPROACHING BOLOGNA

villas, such as the Villa Lante at Bagnaja, the Villa Madama, outside Rome, and the Villa d'Este at Tivoli, these sheets of water are made ornamental, and connected with each other by cascades and rushing streams; but each simple farm house has also its pool to enhance its charm.

The fountain basins in the village squares, too, are full to the brim, and from their rippled surfaces rise shafts bearing the sculptured devices of the town (such as the palm tree at Viterbo) from which flow films of water, plashing as they fall, — for the Italians know, as do the natives of all southern lands, how grateful to the senses is the sight and sound of running water.

The square pavilions at the ends of the façades, which at times rise almost to the dignity of towers, are the relics of fortified houses of the past. They still dominate the masses below them, and are to be seen penetrating the surrounding verdure upon every hill-top in Etruria and Tuscany, and at the long vistas of road in the Campagna.

The materials of the architecture differ in the various provinces. In the south, the walls are more frequently covered with plaster than in the Lombard plains. In Emilia, the great undu-

lating land in the midst of which lie Bologna, Mantua, Parma and Piacenza, rise square brick towers, pierced at the top with delicate arcades, and here and there, when more delicate detail is desired, inlaid with the white marble of Carrara. Such white notes amid the glowing reds of the tiles and bricks, give staccato passages in the architecture, accent string and belt courses, and add brilliancy to the already studied composition. They sparkle in the sun and gleam in the shadow, and form delicate lace-like patterns above the stern walls of mediæval towers.

Across the streams spring low, arched bridges, crowned at their centers and buttressed by walls at their abutments; and the streams themselves are prevented from encroaching upon their banks by long, low walls nearly hidden in verdure. Indeed every space is enclosed, and the land announces its long past by this alone, were there no other indications.

After its meanderings across the country, the road, as it again approaches a town, enters between high walls. At first it hugs the base of the town height, so that the wayfarer sees the houses on the terraces high above him, and often winds entirely about the place before



VIEW IN THE CITY



AT FONTICINO

making its final entry through the gates. Such a road runs back of the Pincio in Rome at the base of the walls of the city. This road is for the most part of the day in deep cool shadow, while high above, on the summit of the wall, wave spreading stone-pines and cypresses, the only hints of the hidden garden behind—that sombre, delightful garden of the Villa Medici, with its statues and fountains and shadowy walks.

To the student of books the famous places of Italy are, at least in their light and shadow, familiar; but the byways, the nooks and corners of the countryside in the glow of Italian sunshine are open only in those who follow its ways from village to village, whether in the Campagna, the valley of the Po, the plains of the north, or the mountain towns of Etruria or of the Sabine Hills.

Above all else in Italian work is there a sense of amplitude, of space. The nooks of Gothic and Northern lands find no place in the Italian conception of comfort or use. The rooms are four-

square, not worried into petty alcoves; the ceilings are high and vaulted, and arched forms are everywhere. The combination of broad wall-surface, spacious plan and springing arch produces a dignity, a breadth of effect, which is most grateful, especially in comparison with the romantic and bizarre architecture of parts of Germany and of France. It is in harmony with the broad expanses of the Italian landscape, the undulations of her hills, the sweeping curves of her rivers. There is no agitation in these forms, no nervous activity, fretting, attracting attention, presupposing an audience; all is quiet, simple, broad and, to every sense, restful. The low-lying farms bask in the sunlight, the long lines of walls follow the curves of



A FARM-HOUSE CISTERN

the hills, and here and there a tower accents a height. There is no discordant note, no appeal for isolated or individual attention; and if the jewels of wonderful carving or of burning mosaic are desired, they must be sought for, and will be found subordinated to the general simple, peaceful masses of the architecture.

The influence of such work gradually permeates the mind of the student—so quietly that he is unaware of the effect, but none the less permanently—until the time comes that he again sees the architecture of other lands. Then he realizes with surprise the struggle for effect, the strained effort for achievement to which he has been a willing exile.

C. HOWARD WALKER.



GATEWAY AT AREZZO

ST. MARK'S CHURCH, VENICE

CAPITALS, PALAZZO GONDI, FLORENCE

THE CHÂTEAU OF PIERREFONDS



ST. MARK'S, FROM THE PIAZZA

VENICE

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

AUGUST

NO. 8

ST. MARK'S CHURCH, VENICE

"**K** NOW it as well as you may from description and picture," writes Théophile Gautier, "the first actual sight of St. Mark's, rising at the end of the Piazza San Marco, will strike you breathless. It seems like some oriental dream, turned into actual stone by the enchant-er's wand."

"It rises," says Mr. Ruskin, "a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away;—a multitude of pillars and white domes, clustered into a long, low pyramid of colored light; a treasure-heap, it seems, partly of gold, and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory,—sculpture fantastic and in-

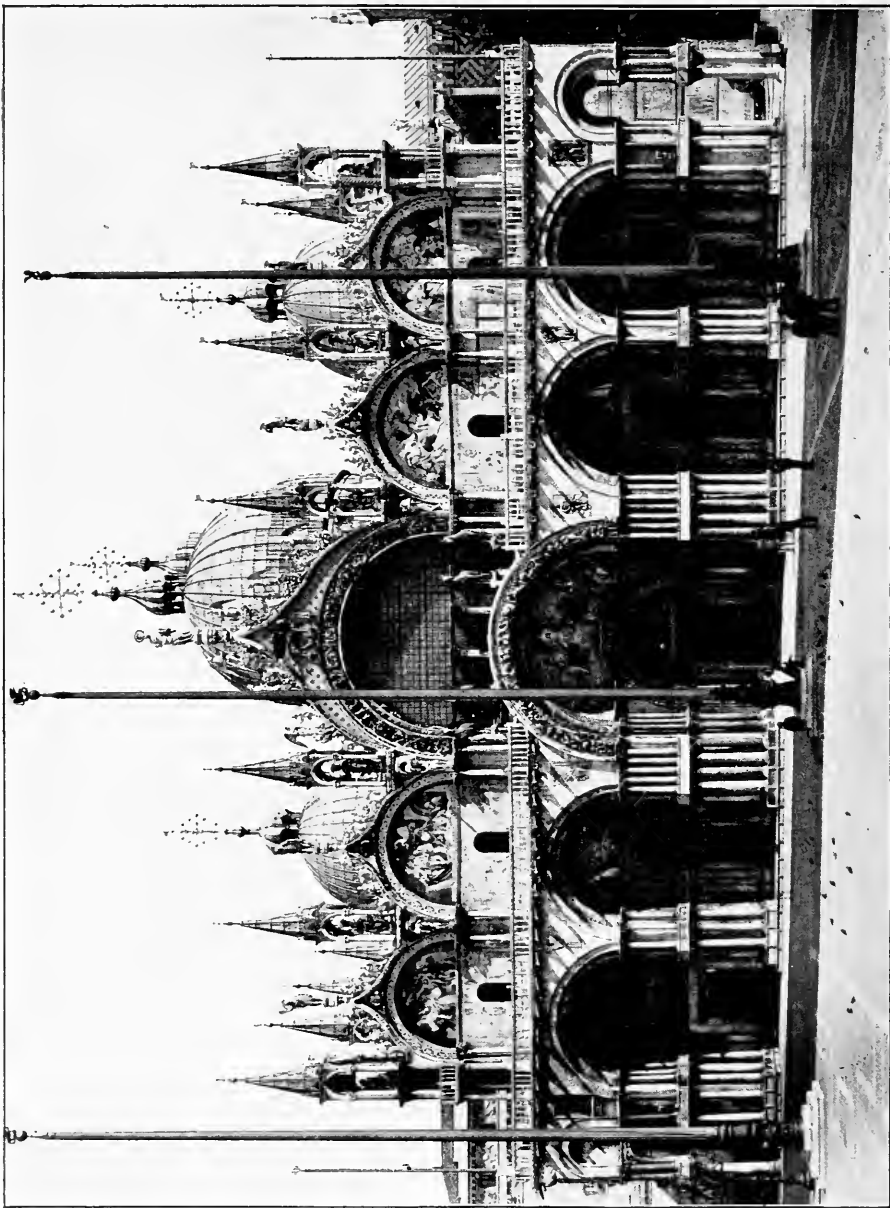
volved, of palm leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together into an

endless network of buds and plumes; and, in the midst of it, the solemn forms of angels, scap-tred, and robed to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, inter-rupted and dim, like the morning light as it faded back among the branches of Eden, when first its gates were



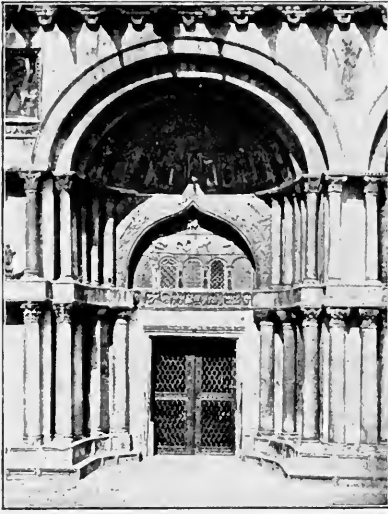
CENTRAL PORTAL IN THE FAÇADE
ST. MARK'S

angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep green serpentine spotted with flakes of snow, and mar-bles, that half refuse and half yield to the sunshine, Cleopatra-like, 'their



FAÇADE

ST. MARK'S, VENICE



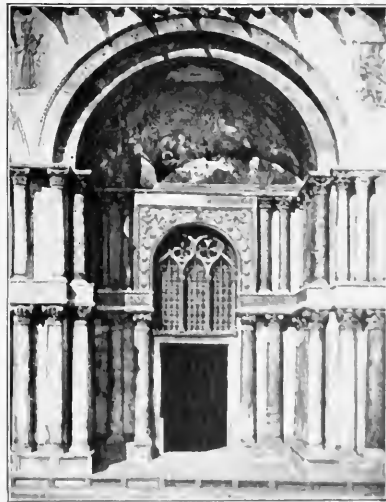
PORTAL IN THE FAÇADE ST. MARK'S

bluest veins to kiss'—the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolt, a continuous chain of language and of life—angels, and the signs of heaven, and the labors of men, each in its appointed season upon the earth; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers,—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars; until at last, as if in ecstacy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst."

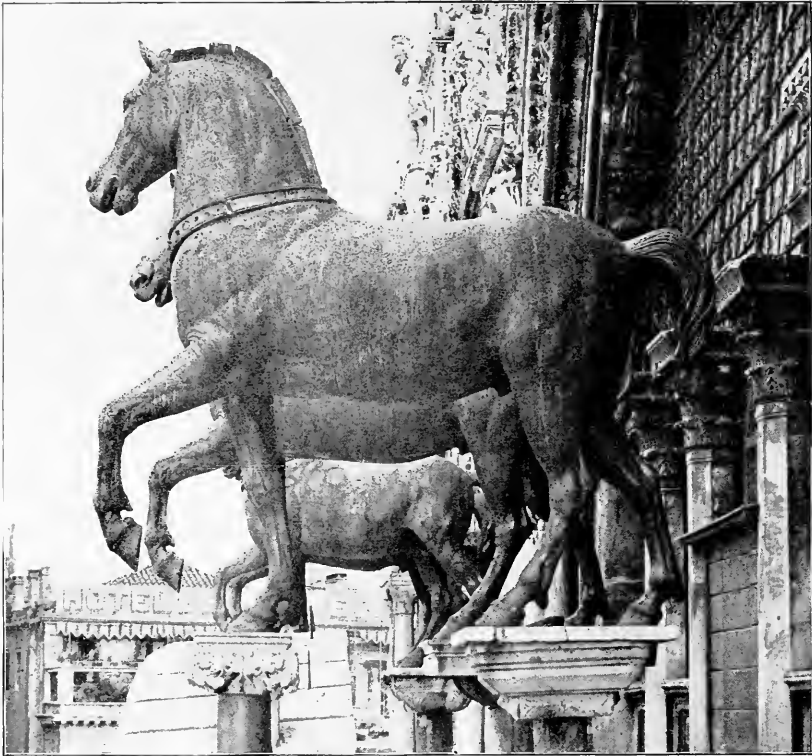
Built to enshrine the bones of St. Mark, which were brought by the Venetians from Alexandria in 828, the

church was originally a Romanesque edifice. In the twelfth and following centuries it was remodelled and magnificently decorated in the Byzantine style, and in the fifteenth century its façade received the Gothic additions. During the long period from its dedication in 1085 till the overthrow of the Venetian republic by Napoleon, every doge's reign saw some addition to the rich decorations of the church—mosaics, sculpture, wall-linings, or columns of precious marbles. By degrees the walls, inside and outside, were completely faced either with glass mosaics on gold grounds, or with colored marbles and porphyries, plain white marble being used only for sculpture, and then thickly covered with gold. In general plan the church is a Greek cross, covered with Byzantine domes over the crossing and at the end of each arm, and around the west part of the north transept runs a vestibule covered with a series of smaller domes.

"Its architecture," writes Gautier, "is of that primitive Christian type which seems to have but just emerged from the stage of the catacombs, and which, having not yet formulated any individual canons of art, here built itself a church out of the ruins of antique



PORTAL IN THE FAÇADE ST. MARK'S



BRONZE HORSES

ST. MARK'S

temples and the spoils of pagan shrines. Enriched in each successive century by some new treasure and adorned by some new beauty, this temple is in style a hodge-podge of Greek, Roman, Byzantine and Gothic. Here the pagan will find the altar of Neptune, adorned with dolphin, trident and Triton's horn, serving as a holy-water basin. Here the Mohammedan, seeing everywhere inscriptions in antique writing, like the texts from his Koran, might believe himself in the mihrab of his mosque. The Greek Christian will find here his Panagia crowned like a Constantinopolitan empress, his own strange figure of Christ with the interlaced symbolic cypher, and the saints of his own calendar, drawn after the fashion of the monkish painters of the Holy Mountain. And the Catholic will feel in the shadows of these naves—shadows made

more transparent by the shine of gold from the mosaics—something of the fervor of his faith in its beginnings, and realize in these hieratic forms the mysterious and profound Christianity of the ages of implicit faith."

From the main façade, which faces the Piazza, five porches give entrance to the church, and two smaller lateral portals lead to the exterior galleries on either side. The main portal is adorned by two stages of antique columns of porphyry and verd-antique, which support a round arch, the archivolt being enriched with bands of sculptured ornament cut with marvellous intricacy, while its tympanum is filled by a great mosaic representing the "Last Judgment." The lesser porches—each of them differing in details—are similarly rich in adornment.

Above the central portal stand the four famous gilded horses, which are



SOUTHWEST CORNER

ST. MARK'S, VENICE

among the finest of ancient bronzes, and which were long supposed to be the work of the Greeks, but which are now believed to be of Roman origin, dating from the time of Nero. It is certain, however, that they were brought to Venice from the Hippodrome of Constantinople in 1204. In 1797 they were carried away by Napoleon to Paris, but in 1815 they were restored to their former position on St. Mark's by the Emperor Francis.

The range of seven portals which constitutes the first story of the façade is divided from the second story by a balustrade of white marble. The second stage consists of five arches, the largest in the centre being glazed, while the tympana of the others are decorated by mosaic pictures, which, counting from right to left as we face the church, represent respectively the "Ascension," the "Resurrection," "Christ in Hell," and the "Descent from the Cross." The outer ribs of these arches rise into Gothic points ending in richly carved pinnacles, upon each of which stands the statue of a saint. Between the arches and at the ends rise open spires,

six in all, each forming a niche for a statue of one of the apostles. Above the central arch, set against a background of deep blue mosaic dotted with golden stars, stands the symbolic Lion of St. Mark, with wings outspread and foot upon an open page of the gospel upon which is written "*Pax tibi, Marce, evangelista meus*"; while upon the pinnacle above is set the statue of St. Mark himself, who seems to receive the homage of the saints grouped below him. The whole church is surmounted by five cupolas, shining like silver helmets, which terminate in little melon-like domes, each of them crowned by a St. Andrew's cross with gilt balls at each point.

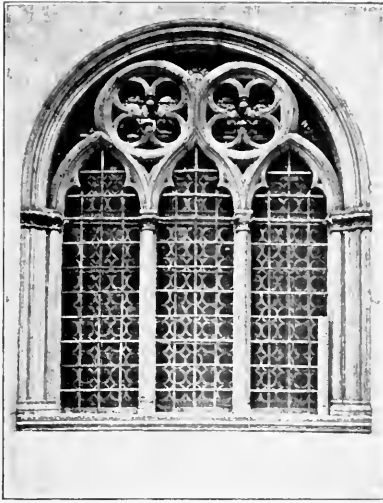
The lateral façades, though they differ much in detail, have the same general character as the main front, but the architecture is so hybrid that a view is worth pages of description. They are adorned, like the front, with plaques of colored marbles and enriched with Byzantine and mediæval carving of birds, chimeras, and animals of all sorts, together with mosaics and arabesques.

Like an antique temple, the basilica



DETAIL FROM SOUTH SIDE

ST. MARK'S



WINDOW, NORTH SIDE ST. MARK'S

is preceded by an atrium, or entrance hall, which serves as a chapel. The mosaics which decorate its vaultings represent scenes from the Old Testament.

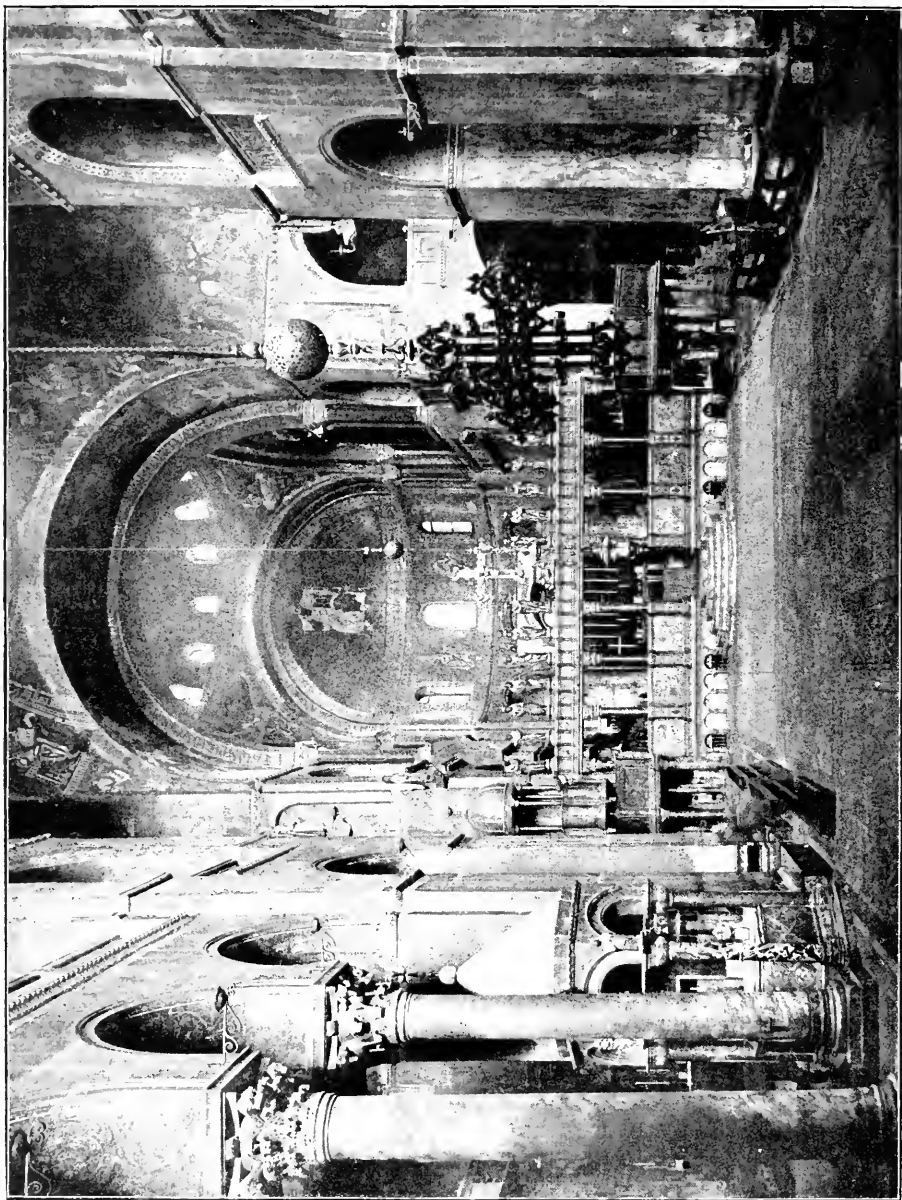
"Entering the church itself," writes Ruskin, "one is lost in a deep twilight to which the eye must be accustomed for some moments before the form of the building can be traced; and then there opens before us a vast cave, hewn out into the form of a cross, and divided into shadowy aisles by many pillars. Round the domes of its roof the light enters only through narrow apertures like large stars; and here and there a ray or two from some far-away casement wanders into the darkness, and casts a narrow phosphoric stream upon the waves of marble that heave and fall in a thousand colors along the floor. What else there is of light is from torches or silver lamps, burning ceaselessly in the recesses of the chapels; the roof sheeted with gold, and the polished walls covered with alabaster, give back at every curve and angle some feeble gleaming to the flames; and the glories round the heads of the sculptured saints flash out upon us as we pass them, and sink again into the gloom. Under foot and over head, a continual succession of

crowded imagery, one picture passing into another, as in a dream; forms beautiful and terrible mixed together, dragons and serpents, and ravening beasts of prey, and graceful birds that in the midst of them drink from running fountains and feed from vases of crystal; the passions and the pleasures of human life symbolized together, and the mystery of its redemption; for the mazes of interwoven lines and changeful pictures lead always at last to the Cross, lifted and carved in every place and upon every stone; sometimes with the serpent of eternity wrapt round it, sometimes with doves beneath its arms, and sweet herbage growing forth from its feet; but conspicuous most of all on the great rood that crosses the church before the altar, raised in bright blazonry against the shadow of the apse. And although in the recesses of the aisles and chapels, when the mist of the incense hangs heavily, we may see continually a figure traced in faint lines upon their marble, a woman standing with her eyes raised to heaven, and the inscription above her 'Mother of God,' she is not here the presiding deity. It is the Cross that is first seen, and always, burning in the centre of the temple; and every dome and hollow of its roof has the



ATRIUM

ST. MARK'S



INTERIOR, FROM THE ENTRANCE



INTERIOR, SHOWING MOSAIC DECORATIONS

ST. MARK'S

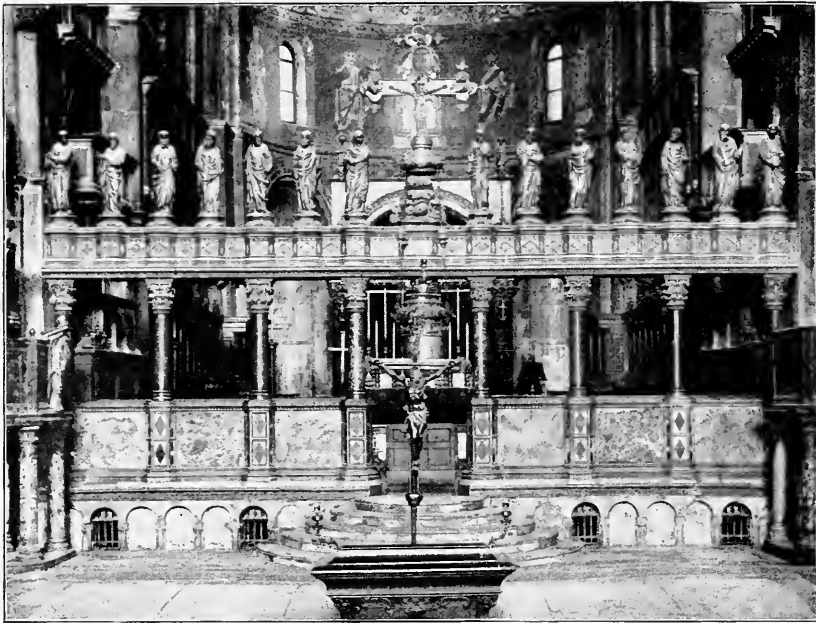
figure of Christ in the utmost height of it, raised in power, or returning in judgment."

The general scheme of interior decoration is as follows: The whole of the domes and vaults, and the upper part of the walls down to the level of the floor of the triforium, are completely covered with mosaics of brilliant glass tesserae, the ground being in most cases of gold. Below this every inch of the surface of the walls is covered with richly colored marbles, porphyries and alabaster, relieved by pure white marble, sculptured in panels, string-courses and the like. From the ceiling hangs a great lamp in the form of a cross depending from a wrought golden ball. At the back of the church stands the choir-screen, with its ranges of statues, its columns of porphyry, and its great cross of metal, and through it we see, beneath a verd-antique canopy borne upon four columns of marble enriched with reliefs, the high altar itself. The mosaic pavement, which undulates like the sea, shows a marvellous assemblage of arabesques, interlaces and lozenges, together with

griffins, chimeras, and other animals which seem like the distorted forms of heraldic art.

"One's first impression of the interior as a whole," writes Gautier, "is not that of a church, but rather of some great golden cavern, encrusted with precious gems—splendid and sombre, shining and mysterious. What time, what care, what genius, what patience, what treasure eight centuries have lavished upon this immense heap of riches! How many golden sequins have been melted into the glass of these mosaics! How many antique temples and mosques have lent their columns to support these cupolas! How many quarries have emptied their veins for these pillars and wainseots of travertine, onyx, alabaster, veined granite, verd-antique, red, black and white porphyry, serpentine and jasper! How many generations of artists have designed and inlaid, chiselled and sculptured here!"

"As the atrium of the basilica was, as we have seen, decorated in mosaic with scenes from the Old Testament, the interior of the church pictures forth the



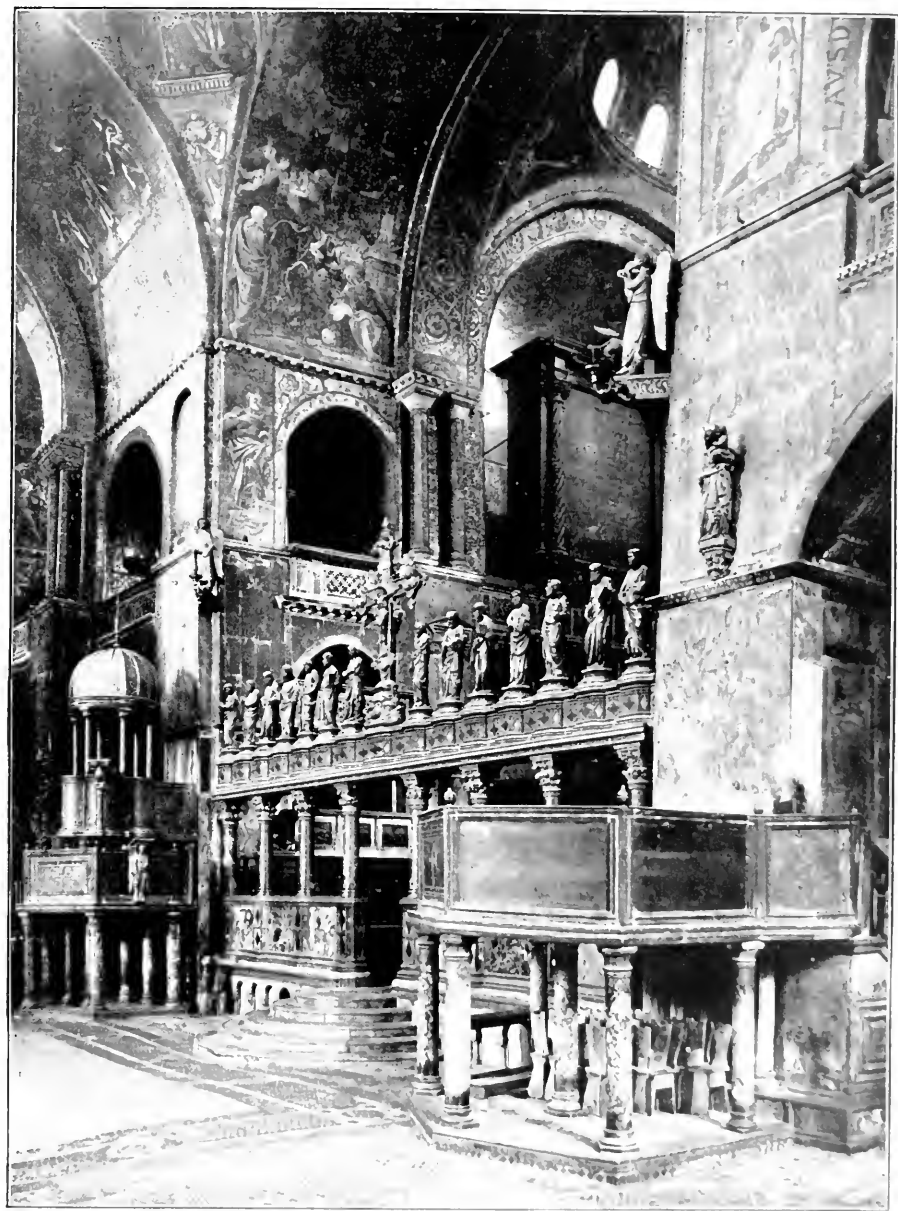
ROOD-SCREEN

ST. MARK'S

whole of the New Testament with the Apocalypse for epilogue. Indeed, the cathedral of St. Mark is a great illuminated bible, a gorgeous and enormous missal of the Middle Ages. For eight centuries a whole city has pored over this monument, as over a book of images, without ever tiring in its pious admiration. The text supplements the picture, too, for throughout, in every unfilled space and around every mosaic, run inscriptions in Greek and in Latin characters, texts, verses and sentences, together with names and monograms, samples of the writing of all countries and of all times. It is indeed rather the Temple of the Word than the Church of St. Mark, — an intellectual temple, which, in despite of all the laws of architecture, has built itself out of the verses of the Old and the New Testaments, and has found its ornament in the exposition of its faith.

"It is useless to attempt a detailed description of the mosaics of the interior, but I would convey, if I could, some impression of the wonder, almost the dizziness, which overcomes us in

the presence of this whole world of angels and apostles, of evangelists and prophets, that people cupola and vault, tympanum and arch, pillar and pendentive, and the least spaces of the wall. At certain hours, when the shadows deepen and the sun throws only oblique jets of light through the small openings of the domes, strange effects are produced, and the true inner sense of the cathedral, — mysterious, awful, solemn — seems to quicken. One might then imagine that this Christian church antedated Christ, and was a church built before its religion. Centuries seem to recede in infinite perspective. Is this indeed the Virgin, or is she rather Isis or Devaki? does she hold upon her knees Horus or Krishna? Does this form upon the cross suffer the divine Passion or the trials of the Vishnu? Are we in Egypt or in India, in the temple of Karnak or the pagoda of the Juggernaut? Indeed, do these Christian figures, in their constrained postures, differ greatly from those solemn stone processions which wind forever about the pylons of Egypt?"



CAPITALS FROM THE PALAZZO GONDI, FLORENCE

AFTER Brunelleschi, Alberti and Bramante, Giuliano da Sangallo is more noted than any Florentine architect of the fifteenth century, though his celebrity comes rather from the volume and variety of his work than from any single masterpiece. A jack-of-all-trades in art, we hear of him now building a palace, now repairing a church, now conveying artillery, now building bridges or fortifying for popes, dukes and republics alike, and now, note-book in hand, investigating the remote Italian cities which few architects had visited. Later he is a prisoner, held for ransom; but, turning the tables upon the Pisans, and their River Arno from its course, he captures his captors. He was ambassador for Lorenzo the Magnificent, guardian to the future Pope Clement VII., and during the last years

of his life, enjoyed the brilliant, if in his case somewhat empty, title of Master Architect of Saint Peter's, and died, after an active, useful and honorable career, the founder of a brilliant succession of artists.

It was about 1494, though the exact date is uncertain, that he began one of his most important works, a palace "in the Tuscan manner" for a rich Florentine merchant, Giuliano Gondi. The Palazzo Gondi cannot be considered as a remarkable effort. The exterior is poor and cold in effect, and the most successful portions are the courtyard and stairway. The capitals from this palace which we illustrate, possess, however, a special interest, for tradition has it that not only did Sangallo design them all, but that he executed many of them with his own hand.

J. G. G.



CAPITAL

PALAZZO GONDI, FLORENCE



CAPITAL

PALAZZO GONDI, FIRENCE



CAPITAL

PALAZZO GONDI, FIRENCE



CAPITAL

PALAZZO GONDI, FLORENCE



CAPITAL

PALAZZO GONDI, FLORENCE



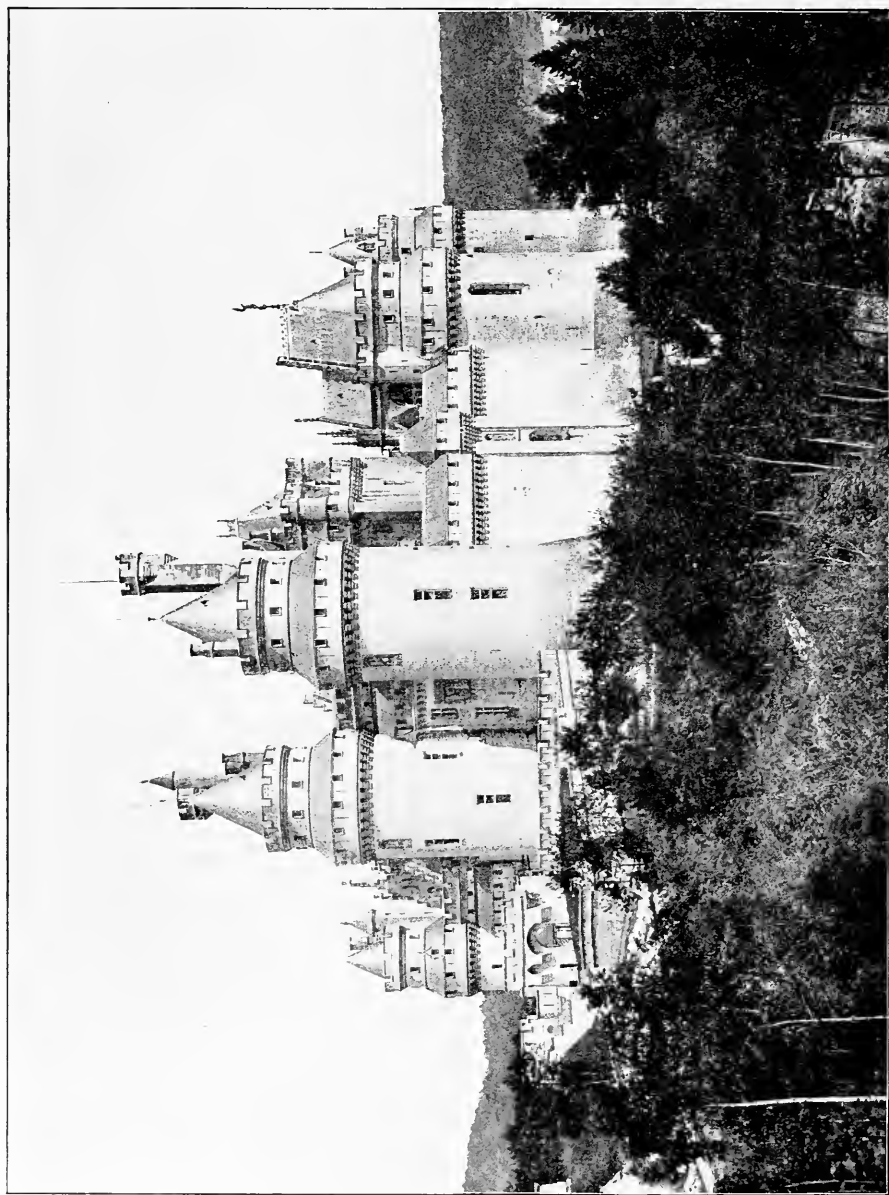
CAPITAL

PALAZZO GONDI, FLORENCE



CAPITAL

PALAZZO GONDI, FLORENCE



CHÂTEAU OF PIERREFONDS

THE CHÂTEAU OF PIERREFONDS

THE Château of Pierrefonds dates from the very last of the fourteenth century, when Louis of Orleans, brother of Charles VI., believing that he had been cheated of his just rights as protector of the realm, withdrew from the court, and began to strengthen his duchy of Valois in preparation for civil war. He built or rebuilt no less than eight castles, and resolved

sinated, and the subsequent history of Pierrefonds is the history of the internecine wars of France, for its unusual strength made it a place of prime strategic importance. It was defended against the armies of four kings; it was twice set on fire, and its walls crumbled under many bombardments; but even as late as the time of Louis XIII. it was still so strong that the royal forces were



CHÂTEAU OF PIERREFONDS

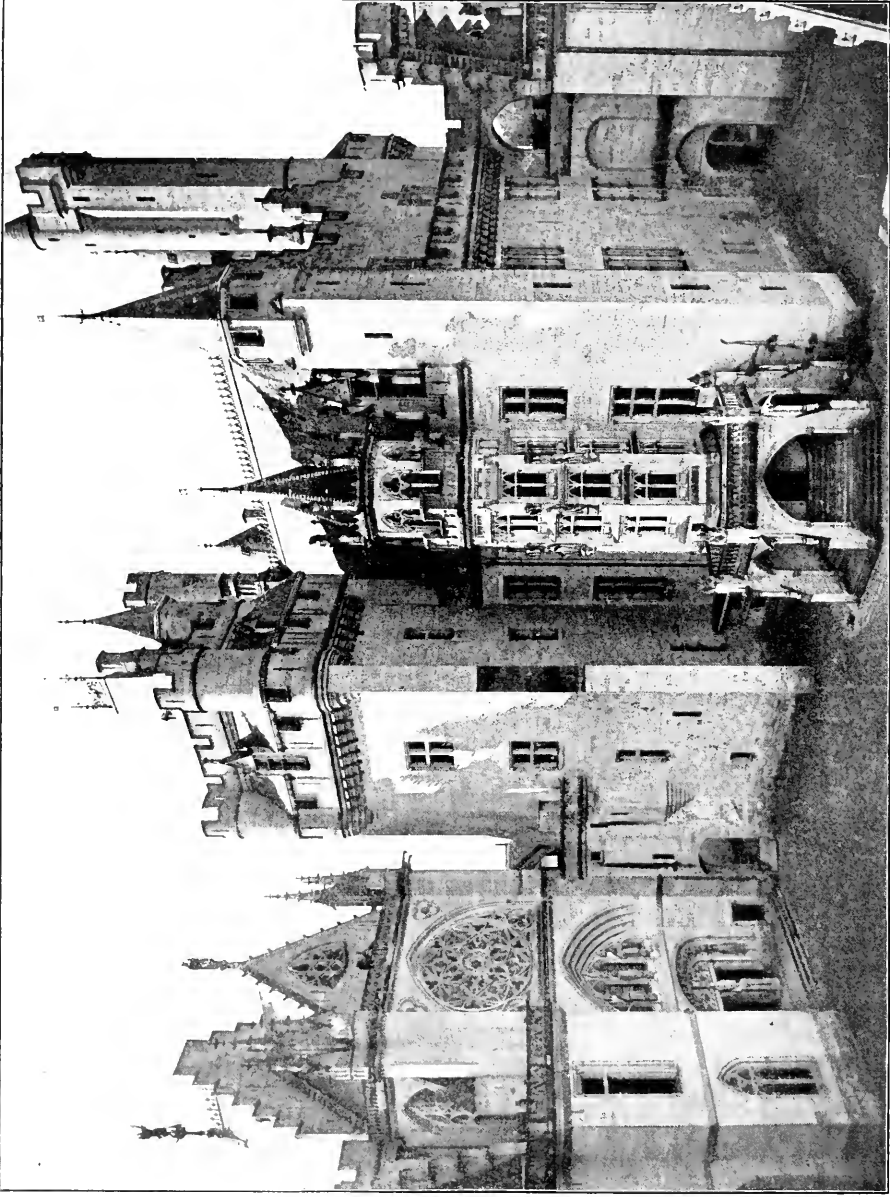
FROM THE LAKE

to crown his preparations by erecting, at the most important strategic point, a château which should surpass all others of France in impregnability. Louis was, however, not only a warrior, but the most magnificent lord of a luxurious court, and he planned that Pierrefonds should be the most sumptuous residence as well as the mightiest stronghold in the land.

Shortly after the completion of his castle, however, Duke Louis was assassinated,

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obliged to subject it to a two days' unrelenting cannonade before they could dislodge the revolutionaries; and Louis, to avoid such danger for the future, had those of its towers that were still standing in 1617 blown up with gunpowder. During the French Revolution the ruin was sold; but in 1813 the First Napoleon, recognizing its historical and artistic importance, repurchased it for the State, and his successor, Napoleon III., set aside a considerable amount



COURT, SHOWING KEEP AND CHAPEL



COURT, SHOWING CHAPEL AND GRAND STAIRCASE

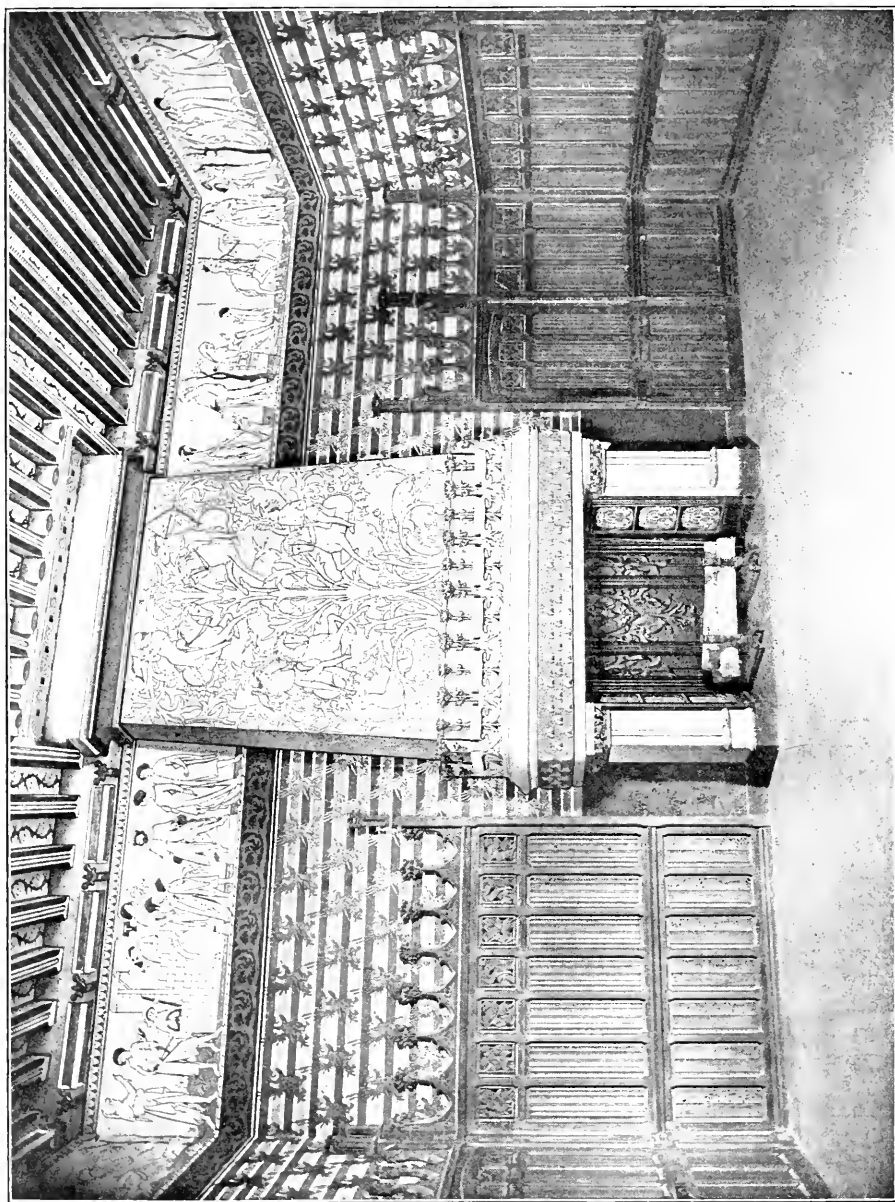
CHÂTEAU OF PIERREFONDS

from the public revenues and added more from his private purse with the object of completely restoring the castle to its original condition. The work of restoration was begun in 1858, under the charge of the learned Viollet-le-Duc; and thanks to him, Pierrefonds has been made to resume, as far as possible, its original aspect, and now stands as the most complete and beautiful existing example of a fifteenth century fortified château and princely residence—a type of mixed architecture in which, from the time of Charles V. to that of Louis XI., the French were preëminent, and from which the splendid Francis I. style developed.

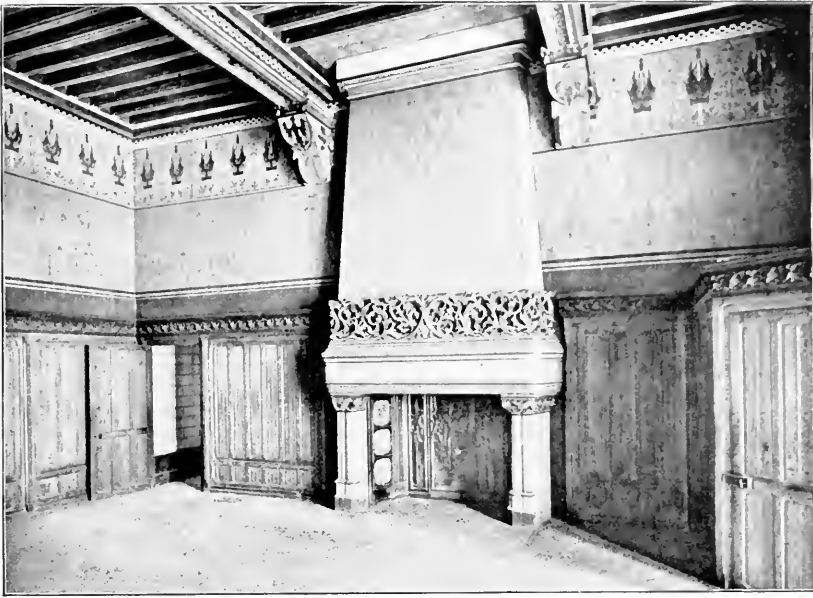
In plan the château is approximately rectangular, with an open courtyard in the centre, and with battlemented walls and great machicolated towers rising at every corner and from the middle of every side. The wing to the left of the entrance (looking from inside the courtyard) was mainly occupied by the keep or donjon, in which the lords' living apartments were situated. On the ground floor of this wing the private kitchens and offices were located, and above, reached by the Staircase of Honor, was a great banqueting hall,

with its dependent ante-rooms and the seigniors' chambers. The three remaining sides of the courtyard were devoted to the chapel and to arsenals, apartments and chambers for lodging the garrison. At the back of the courtyard rises the Grand Staircase which led to the great Hall of State, where the lord held audience on formal occasions. Before this staircase now stands a modern equestrian statue which was designed to show, in minutest detail, the arms and equipment of the mediæval war lord when arrayed for battle.

At the time when Pierrefonds was built, the peasant vassals of the various French barons had come in great measure to substitute money payment for personal military service; and in consequence, though the lord always maintained an armed retinue of faithful retainers, he was obliged on occasions of special need to hire a great body of mercenaries. These mercenaries were merely adventurers who sold their services to the highest bidder, regardless of cause or leader, and were consequently easy subjects for corruption. It is interesting to observe how this state of things influenced the architect of Pierrefonds. He found it necessary to make



THE SEIGNIOR'S PRIVATE APARTMENTS



THE SEIGNIOR'S ANTE-ROOM

CHÂTEAU OF PIERREFONDS

his castle as safe from treachery within the walls as from attack from without. The towers were, of course, the key points of the defense, and in them in time of siege, the troops whose loyalty could be relied upon were posted. The entrances to these towers from the courtyard, where the mercenaries would be stationed, were, however, only through narrow winding staircases, so narrow that a faithful few within could guard and hold a tower indefinitely against a treacherous attack from the court. The château was, therefore, merely a strong shell, equally guarded from attack within and without, but which could, in case of need, be filled with mercenaries previously quartered in the courtyard, should no reason appear to doubt their loyalty.

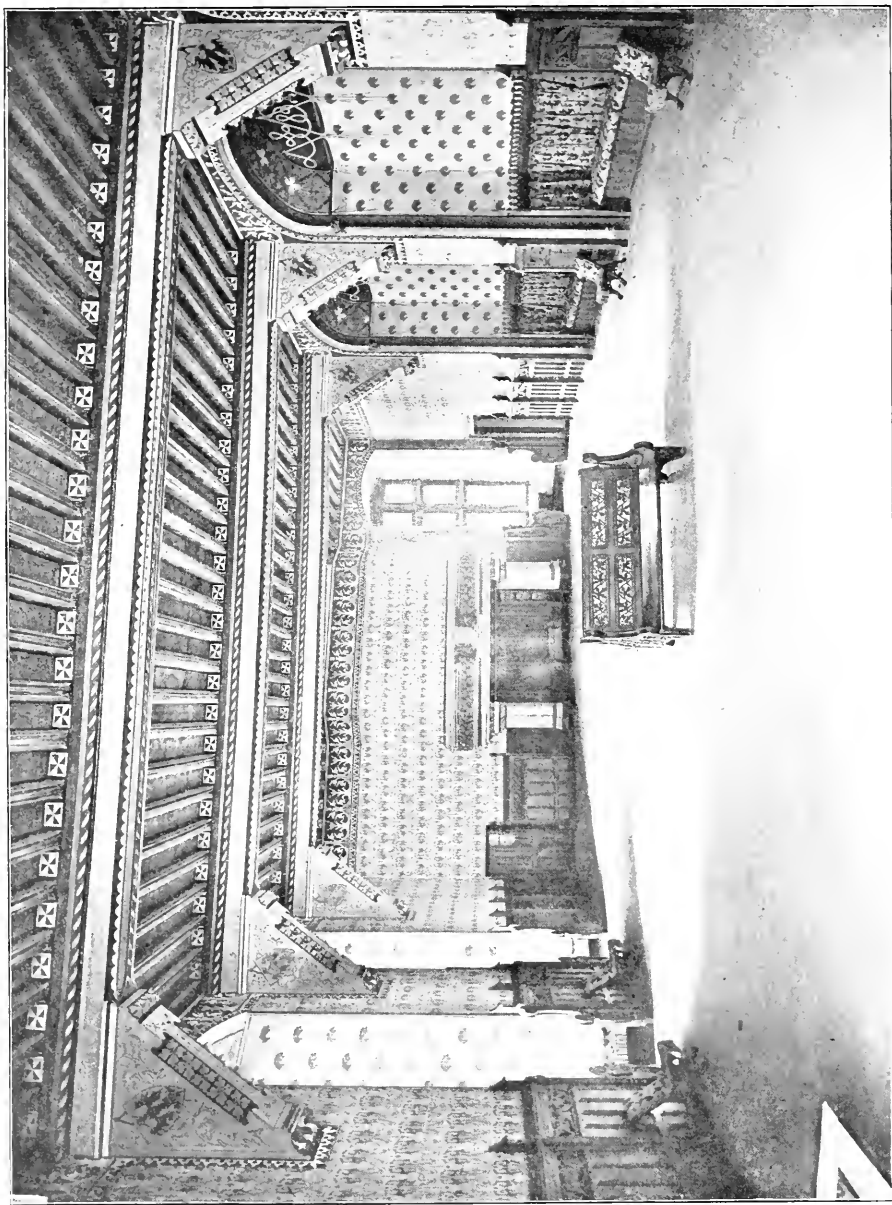
Most of the interior apartments of Pierrefonds were mere bare stone halls, well built, commodious and lofty, but affording little architectural interest. The private rooms of the lord, within the donjon, however, even in their ruined state, contained so many fragments of richly carved wood and stone, and so many patches of brilliant, poly-

chromatic wall-decoration, that the restorers were able to almost completely rehabilitate them, and show us how the chambers of a mediæval baron looked in his own day.

A. M. N.



CHÂTEAU OF PIERREFONDS



THE SEIGNIOR'S PRIVATE APARTMENTS

THE ARCHITECTURE OF SICILY

I—GRECO-ROMAN PERIOD

ITALIAN RENAISSANCE DOORWAYS

ELIZABETHAN INTERIORS: "PLAS MAWE"



TEMPLE OF CASTOR AND POLLUX

GIRGENTI, SICILY

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

SEPTEMBER

NO. 9

THE ARCHITECTURE OF SICILY

I—GRECO-ROMAN PERIOD*

"ITALY without Sicily leaves no image in the soul—Sicily is the key to all," wrote Goethe; and his dictum has been echoed by every traveler who has visited this enchanted island. It has been called the "architectural museum of Europe," and, indeed, in no other part of the world are to be found within an equal space so many well preserved specimens of the work of the master builders of ancient and mediæval days. In the midst of settings of incomparable beauty we find more and better preserved examples of Greek architecture, touched here and there by the altering hand of the Roman, in Sicily than in ancient Greece itself. We find, too, ruins of Byzantine architecture, the mosques and towers of the Saracens, and finally the wonderful edifices which, under the influence of their Oriental predecessors, were wrought by the Normans.

"When the Mediterranean was the only ocean whose expanse had been explored by civilized people," writes Paton in his recent book on Sicily, "the lands washed by its waves composed the whole of the known world of antiquity, and Sicily, the ancient Trinacria, was the very centre of civilization. The nations that have dwelt around the

Mediterranean waged almost incessant war for the possession of the island. For more than fifteen hundred years Sicily was the battlefield upon which men of European blood contended with men of Asiatic blood for the dominion of the world. In Sicily, no less than in old Greece, was waged the war of civilization against barbarism, of philosophy against mysticism, of science against astrology; and it is no exaggeration to say that upon the result of battles fought in Sicily, or on the sea near her coast, have oftentimes hung the fate and future history of Europe.

"In Sicily were fought the many battles of the Punic wars. Pyrrhus of Epirus, and after him Belisarius, played their short but brilliant parts on Sicilian soil. In Sicily the Moslems temporarily established the dominion of the Khalifs of Africa. In Sicily the Normans won for themselves a kingdom and established a government which, for a time, was the most liberal, the most powerful, the richest and most magnificent of the governments of Europe.

"The glory of the Normans soon departed, and thereafter Sicily became the football of popes, emperors and kings, all ruling despotically, unjustly and unwisely. At last the Bourbons set up their despotism—blackest of all curses that have fallen upon Sicily—and not

*To be followed by an article on the Norman architecture of Sicily.

until 1860 did Garibaldi break the yoke of bondage, and for the first time in many centuries leave the Sicilians free to work out their social and political salvation."

All the nations that have dwelt in Sicily have left relics and monuments of their occupancy; but of them all, two—the Greeks and the Normans—have most distinctly and most enduringly commemorated their conquest of the island. It is our purpose in this article to illustrate and briefly to describe the principal Greek and Roman monuments in Sicily, and in a future paper to consider the Norman architecture.

As a nation the Sicilians have always displayed marked abilities. It was here that Greek comedy attained its earliest development, here that bucolic poetry originated; and nothing can be more indicative of the extent of Sicilian culture than the story of the Syracusans who once set at liberty several Athenian prisoners because they knew how to recite the verses of Euripides. It is not strange, therefore, to find that the descendants of the Ionian and Doric Greeks, who, as colonists from the mother country, settled on the coasts of Sicily, achieved an architectural development which, contemporaneous with the best period of Greek achievement, rivalled it in splendor. As we have said, there are not only more Greek ruins in the Island of Sicily than are to be found in the Peloponnesus or all Greece beside, but the ruined temples of Girgenti, Segesta and Selinus were nowhere surpassed, and the theatres of Syracuse, Taormina and Segesta, although modified by Roman additions, give us the best idea of what the Greek theatre was in plan and arrangement; while the Epipolæ of Syracuse is the best extant example of Greek fortification.

About midway in the long sweep of the southern coast of Sicily is set Girgenti, called anciently Acragas by the Greeks and Agrigentum by the Romans, and which Pindar declared "the most beautiful city of mortals." Did its

splendid array of temples stand in impressive desolation, as do the ruins at Selinus and Pæstum, they would still be wonderful in their beauty; but they are set in the midst of scenery than which nothing can be lovelier, and the sandstone of which they were constructed shows purple and pink and violet with blue-black shadows in the mellow sunlight, and presents delightful contrasts of color to the variegated greenery by which it is partly overgrown.

There were once seven temples at Girgenti, but only four of them have now an architectural interest, and indeed the greatest of all, the Temple of Zeus, is today only a gigantic array of scattered stones, barely its skeleton remaining, since a great part of the modern Molo of Girgenti has been constructed from its blocks. It is, however, said to have been 363 feet in length by 182 in breadth, and, as Diodorus tells us, was 120 feet in height, so that it must have been the second largest temple ever erected by the Greeks, surpassed only by that of Diana at Ephesus. We may gain some notion of its size from the fact that the flutings of its columns are so broad that a large man standing with his back in one of the channels barely fills the space. As the temple of Apollo at Selinus, another complete ruin, was the third largest Greek temple of the world, two of the temples of Sicily were greater in dimensions, therefore, than any of the temples of ancient Greece.

Among the standing temples the erroneously named temple of Juno Lacinia was erected between 450 and 500 B.C. It stands upon a rocky platform, and is approached by a flight of steps leading to the eastern portico. It is (to be technical) a "peripteros-hexastylos," having six fluted columns in front, six at the rear and twenty-two at the sides, and is one of the best specimens of the noblest period of Doric architecture.

To the west of this stands the Temple of Concord. During the middle ages this temple was converted into a Christian



TEMPLE OF JUNO LACINIA

GIRGENTI, SICILY

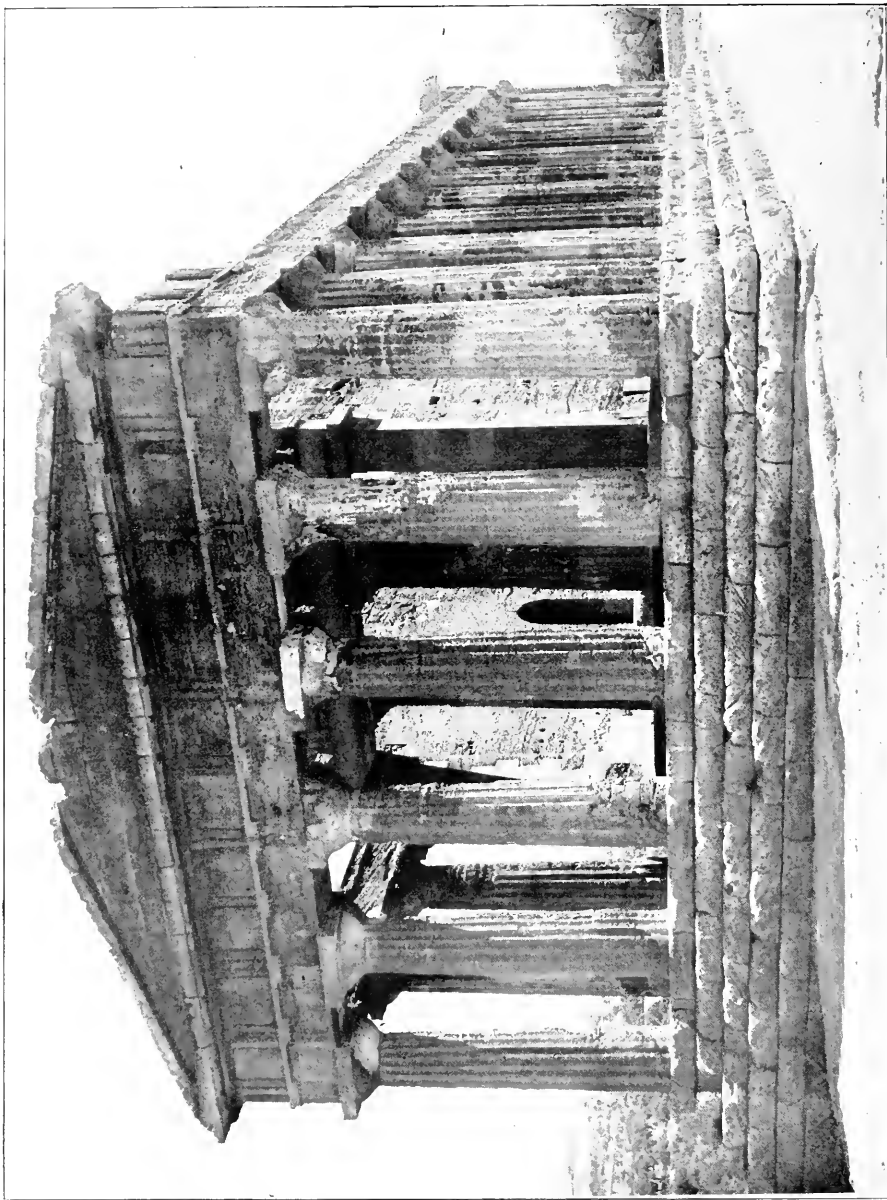
church, the spaces between the columns being walled up and the cella roofed with wooden beams; but, thanks to these ad-

ditions, which have now been removed, the temple is one of the best preserved Doric structures in Sicily or elsewhere.



TEMPLE OF CONCORD

AGRIGENTO, SICILY



TEMPLE OF CONCORD



TEMPLE OF HERCULES GIRGENTI, SICILY

West of the Temple of Concord lies a vast confusion of enormous blocks, in the midst of which stands a solitary column to mark the site of a temple to Hercules, which must originally have been one of the larger Greek temples, and for which Zeuxis is said to have painted his famous picture of Alcmena, the mother of Hercules.

Still further to the westward stands the most picturesque of all these ruins — four columns of the Temple of Castor and Pollux (see frontispiece), surrounded by old olive trees. This temple originally had six columns at each end and thirteen at the sides. They were all thrown down by earthquakes, however, and lay upon the plain for many centuries, until recently the four columns now standing were re-erected by Professor Cavallari, and an angle of the cornice and entablature placed upon them. The columns, like other parts of this temple, bear evidences that they were once painted with red, blue and black, giving additional proof, if any be needed, that the Greeks habitually colored parts, at least, of the exteriors of their temples. So charming a feature in the lovely

scene does this re-erected Temple of Castor and Pollux make, that it seems a pity to have to add that portions of two distinct structures have been used in its restoration.

Between the Temple of Hercules and the ruins of the Temple of Zeus stands the so-called Tomb of Theron, which, like the Temple of Castor and Pollux, is of the later Greek period and shows Roman influence.

At Selinus exist the ruins of what must once have been one of the grandest temple groups in Europe; unfortunately but shapeless ruins now and of interest solely to the historian and archaeologist. One hundred feet above the sea, upon a barren, wind-swept waste, lie in a vast confusion the broken columns and overthrown walls of three Doric Temples. Only on close examination is the colossal bulk of the individual fragments appreciated, and then only does one realize what must have been the stupendous size of these three temples. The largest, dedicated to Apollo, measured some 371 feet in length by 177 in width; that dedicated to an unknown divinity was 202 feet in length by 70 feet in width, and a third, also dedicated to an unknown god, was



TOMB OF THERON SELINUS



RUINS OF THE TEMPLE OF APOLLO

SELINUS, SICILY

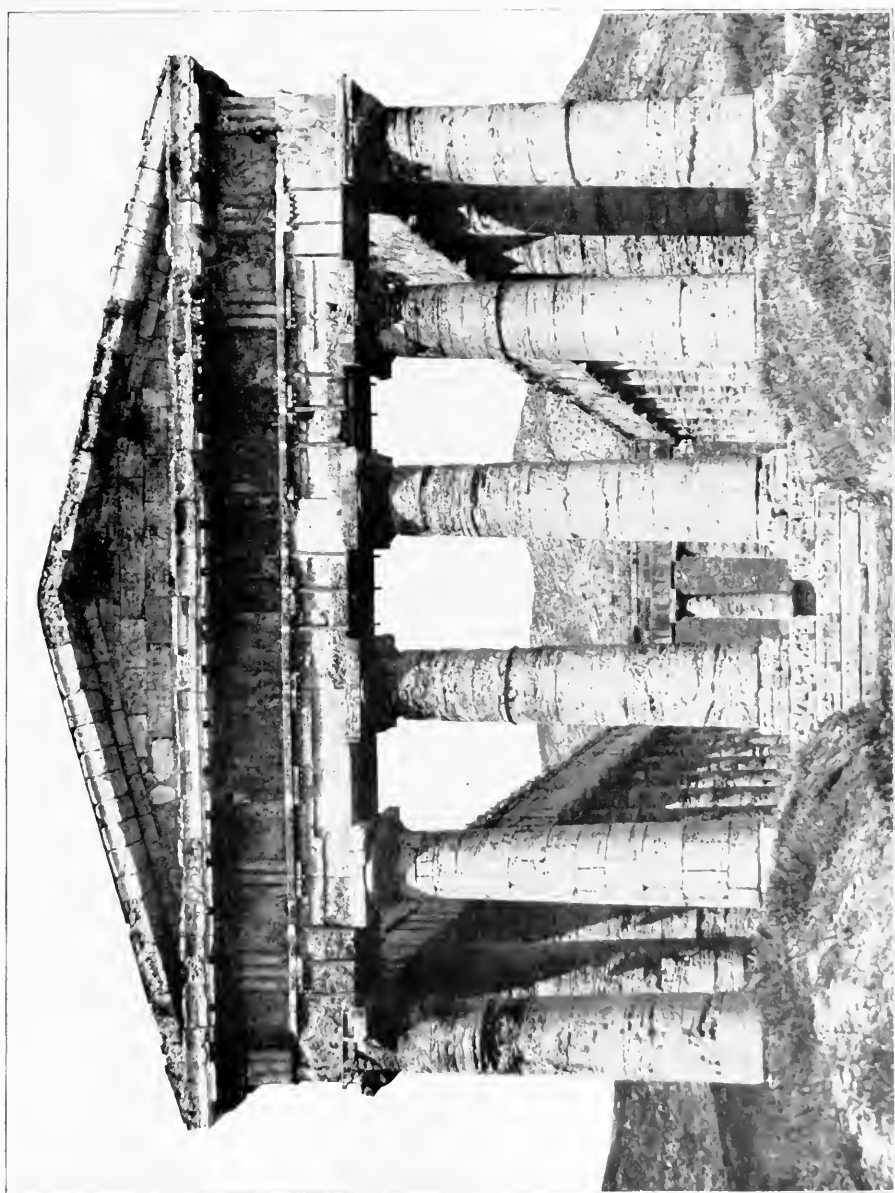
33 feet long by 83 feet broad. Many of the columns of this last temple are exquisitely fluted and some remarkably carved metopes have been discovered among the fragments.

Set in a gently sloping valley upon a rocky base which juts from a mountain, the Temple of Segesta—the best preserved relic of Greek architecture in Sicily—seems to be placed on the one



RUINS OF THE TEMPLES

SELINUS, SICILY



SEGESTA, SICILY

conceivable spot most fitting for it. As De Maupassant says, "it animates the immensity of the landscape, and makes it divinely beautiful." In color the stone is golden brown, and as the sunlight falls upon it glows like a carving of ruddy gold placed against the green velvet of the hill slopes. It was unfinished, for the columns are unfluted and the steps of the basement unhewn, nor was the cella begun; but in plan, detail and decoration, it is an almost perfect specimen of the work of the Doric school at its best, and owes its charm to the excellence of its proportions, so that notwithstanding its great size and the thickness of its columns it has grace, elegance and apparent lightness, and in this desolate spot surrounded by lofty mountains, its majestic outlines are profoundly impressive.

As the Greeks placed their temples at the exact point in the landscape where their beauties should most impress the beholder, they so situated their theatres that the view from them as seen by the spectator should be most exquisite. Indeed, this art of selecting sites is another of those subtle Greek refinements which

we barbarians are one after another stumbling upon. The Theatre of Segesta is an example in point. It is situated on a slope toward the sea, and forms the central point of a larger amphitheatre of mountains. Behind this background rises a still higher ring of peaks, and the spectator gazes across the stage upon a view of the sea, framed in between green hills. The diameter of the theatre, which is hewn out of the solid rock, is 205 feet. In front of the proscenium the remains of two figures of satyrs, belonging to the Roman period, are still visible. The seats were divided into seven sections by aisles. While not as large as the theatres at Taormina or Syracuse, the Theatre of Segesta is in some respects a finer structure than either, and in the grandeur of its situation is surpassed only by that at Taormina.

"Had the traveler to Sicily," writes Guy de Maupassant, "but one day to spend in that enchanted island and should ask what he were best to see, I should answer, without hesitation, 'Taormina!' There is nothing there but a ruined theatre, to be sure, but the thea-



THEATRE

SEGESTA, SICILY



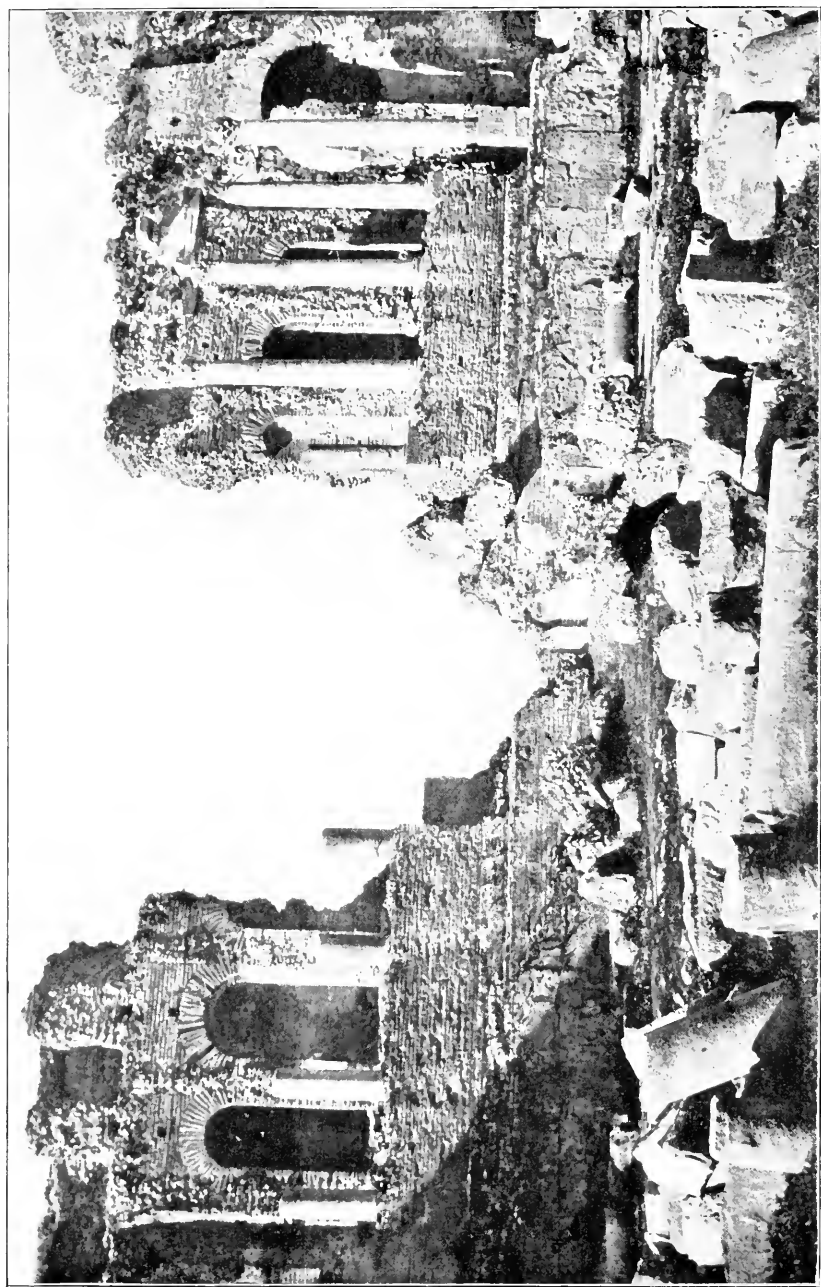
THEATRE

TAORMINA, SICILY

tre is so beautiful even in its desolation and is so exquisitely enframed by the landscape, that all which can delight eyes, mind and imagination is combined."

The theatre was excavated, twenty-three centuries ago, in the lap of a mountain which projects boldly toward the ocean. The great semi-circular auditorium of step-like seats opens toward the south upon a marvellous panorama of the Ionian sea, the east coast of Sicily and the pyramid of Etna. The seats, once faced with marble, rise in rough, over-grown tiers, which could formerly accommodate spectators to the number of thirty-five thousand. The entire theatre is 336 feet in diameter, and the orchestra is 130 feet in width. The Romans enlarged the Greek structure, but enlarged it clumsily, using brick for the most part instead of marble, and it is easy to discriminate their workmanship from that of the Greeks. The Romans also enclosed the auditorium at the rear by two great galleries, portions of which are still standing, and which were adorned with columns and niches for

statues; and these galleries, where the seats of the nobility were situated, were accessible only by stairs from the outside. The tiers of seats slope toward the orchestra, and in front of this rises the stage, the principal feature of interest in the building because of its excellent preservation, for with the exception of that of the theatre at Pamphylia it is the only Greek stage which retains its original form, and, at least as far as the ground plan is concerned, perfectly exhibits all the details of its construction. One central and two lateral doors gave entrance to the stage from the encircling corridor, and dressing rooms of great size were erected on either side. The acoustic properties of the theatre, even in its present state, are such that every word spoken on the stage is distinctly audible at the furthest extremity of the auditorium. We may see from the ruins that the background of the stage presented the appearance of a great portico, in the wall of which were niches for the statues of the gods and heroes, and behind this again, and to the eye of the spectator a part of the



THEATRE

scene, was a wonderful view of the shore, scattered with great rocks and strewn with golden sand, stretching to either hand to the horizon; beyond the azure of the sea, and, dominating all in the distance, the snow-crowned, smoke-wreathed mass of Etna.

Soluntum, once the site of a great Phœnician metropolis, is now desolate. Unlike most Phœnician cities, it was not set on the shore itself, but on a sea-fronting hill. In spite of its original importance it was, for some unknown reason, deserted by its Phœnician founders, and the only remains now found there date from Roman times, though a recently unearthed statuette of Isis shows that the gods of Egypt as well as those of Rome had here replaced the more ancient deities, Baal and Astoreth. The remains of the Roman town which was erected upon the older Phœnician foundation have not yet been thoroughly excavated, but the city limits, some of the ancient paved streets, which run at right angles like those of our new western towns, and the foundations of some stately dwellings have been un-

earthed. The most interesting feature of the place, however, at least to the architect, is a part of the colonnade of a Roman house which has been recently re-erected by Professor Cavallari and which is called the "Gymnasium."

Syracuse was one of the greatest cities of ancient times, famous for its wise men and for its poets; famous for its wine, famous for its papyrus and famous for possessing one of the most beautiful statues in the world—the "Venus of Syracuse." Five cities were once included within its great walls, and its recorded history is as interesting as is the history of Athens. It was the champion of Europe against Africa, as Athens was the champion of Europe against Asia, and is said to have been populated in Grecian times by from five hundred thousand to one million inhabitants. Against its walls the power of Athens at its height was hurled and shattered, never again to recover its ancient prestige. It was once the seat of the Byzantine empire, and we cannot hear its name without recalling Dionysius, Timoleon, Archimedes, Marcellus



"GYMNASIUM"

SOLUNTUM, SICILY



EPIPOLE

SYRACUSE, SICILY

and St. Paul; and Cicero wrote of it: "Syracuse is the greatest of the Greek cities and the most beautiful."

When one first beholds the commonplace modern town, where are to be seen no range of temples, no towers or spires, no relics of Greek or Roman, Saracen or Norman, one is astounded that this should be the site of the once mighty Syracuse. The ancient remains—what there are of them—lie, however, outside of the modern town, on a rocky plateau, but Syracuse was unfortunately built of a soft, friable and readily disintegrated stone, of which the great quarries hollow the plain, and in the course of years the rain and sunshine, heat and cold and the sorocco (that "petulant soft wind of the south") have corroded and crumbled to fine powder the once extolled crown of its towers and temples, and scattered them into the sea and far and wide upon the plain.

The most interesting ruins that remain are now the fortress-like Epipolæ, which occupies the west angle of the plateau and which the Athenians seized and altered during their siege of the city, the Roman Amphitheatre and the

enormous so-called "Greek Theatre."

The Amphitheatre, dating from the time of Augustus, is 231 feet long and 132 feet wide. Many of the seats still bear carved upon them the names of their original proprietors.

Beyond this lies the great Greek Theatre, the largest structure of its kind after those of Miletus and Megalopolis. It was erected in the fifth century B.C., and is hewn out of the rock in nearly semi-circular form, measuring about 495 feet in diameter. Traces of forty-six tiers of seats are still visible, of which the eleven lower rows were faced with marble. These seats were divided into nine divisions intersected by aisles, and each section is inscribed with its name.

In 210 B.C. the Greek dominion in Sicily came finally to a close, and the island was proclaimed an imperial province. In Roman hands Sicily suffered architecturally, for though her new masters did construct a few amphitheatres, temples and aqueducts, in the main they contented themselves by altering the existing Greek structures, and always altering them for the worse, while the Roman governors, especially

the notorious Gaius Verres, whose name has survived through Cicero's splendid arraignment of him, robbed her by the shipload of countless treasures of art. Indeed, toward the later years of the Roman supremacy, culture practically ceased in Sicily, for in the civil wars between the factions she was the alternate spoil of one and another party.

But still darker days were in store for her. The northern barbarians who had overthrown the Empire now made her their prey; and Genseric, Odoacer and the Ostragoths became successively her masters.

To their sway succeeded that of the Empire of the East, which was initiated under Belisarius. Indeed, in 663 the seat of the Eastern empire itself was transferred to Syracuse, but apparently there was no revival of the arts, and we find but one small Byzantine church remaining to mark the architecture of this period.

In 827 came the Saracens, and four years later they had wrested the control of Sicily from the Eastern dominion and made Palermo the Arab capital of the island, over which they gradually extended their dominion. Under their

rule intellectual life once more sprung up, and architecture was enriched with new forms of construction, while literature, commerce and agriculture flourished greatly. The Arab dominion was, however, unstable, owing to factional feuds among the chieftains; and when, at the invitation of one of them, Robert and Roger de Hauteville of Normandy invaded the island about the middle of the eleventh century, they laid the foundations of a Norman rule which was to endure for nearly a hundred years.

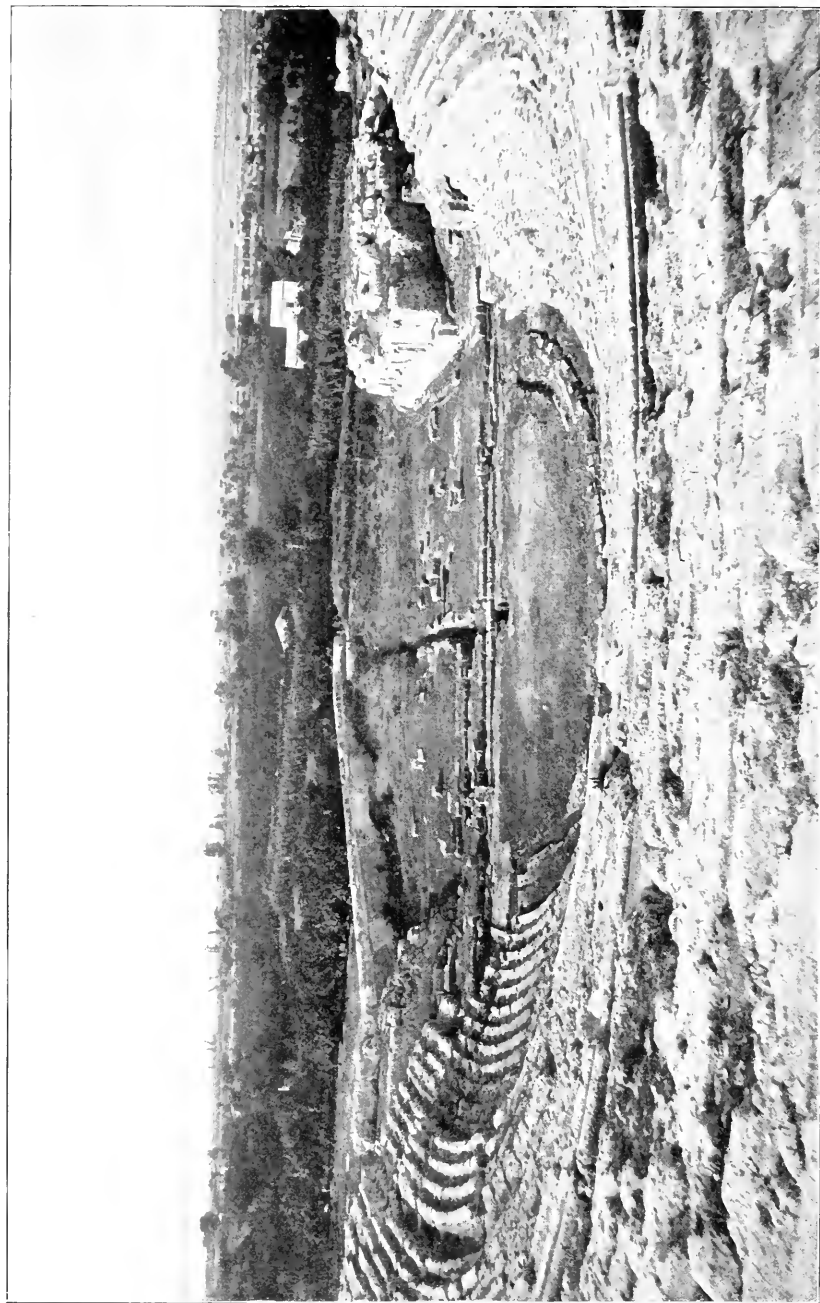
The Norman period was, after that of the Greeks, the most brilliant in the island's history; but although the Byzantine and Arabian rules had not been fruitful in architecture, they had sown seeds which, though dormant, were still fertile; for when the Normans gave the impetus to renewed creation there grew up a Sicilian architecture in which something of the Byzantine and the Arabian tinged the Norman, producing a mingled style which resulted in some of the most fascinating and beautiful buildings in the world. These edifices we shall attempt to illustrate and describe in an ensuing paper.

C. DE B. GARVIN.



AMPHITHEATRE

SYRACUSE, ITALY



GREEK THEATRE

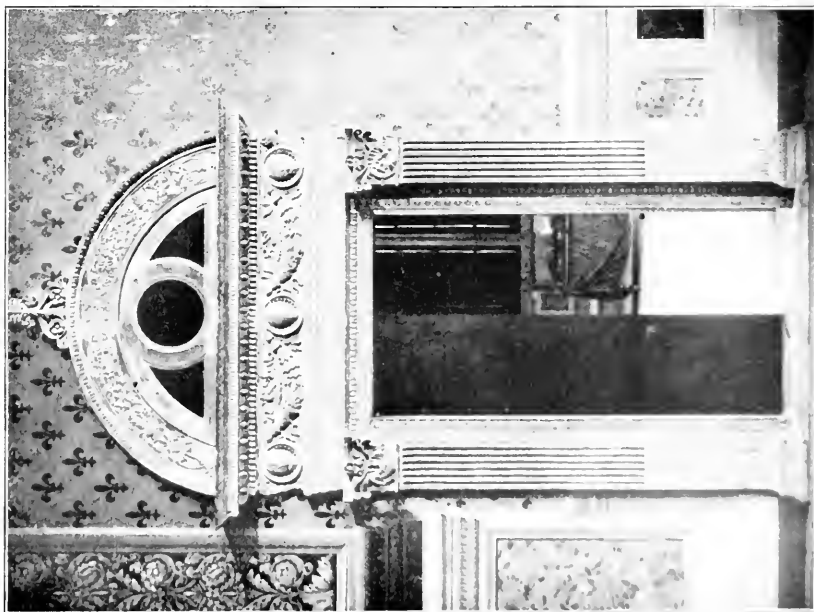


FIGURE B

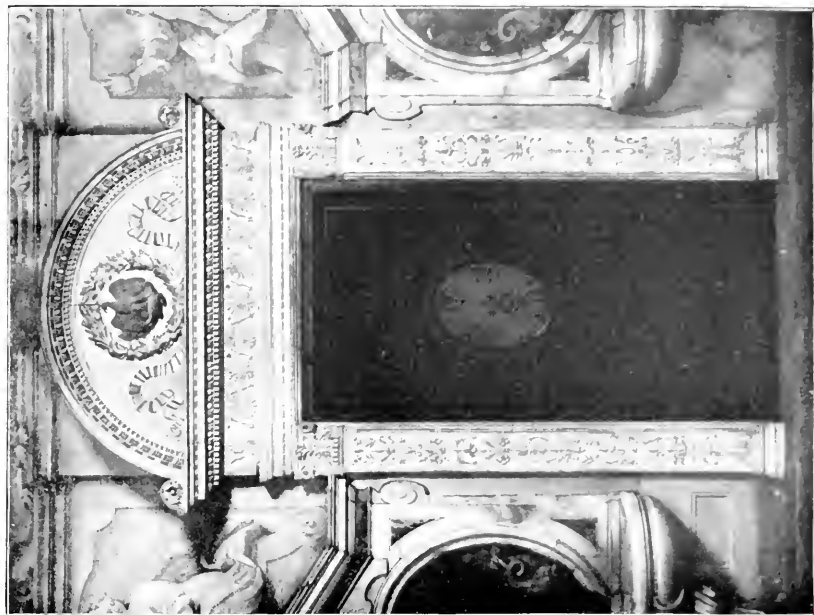
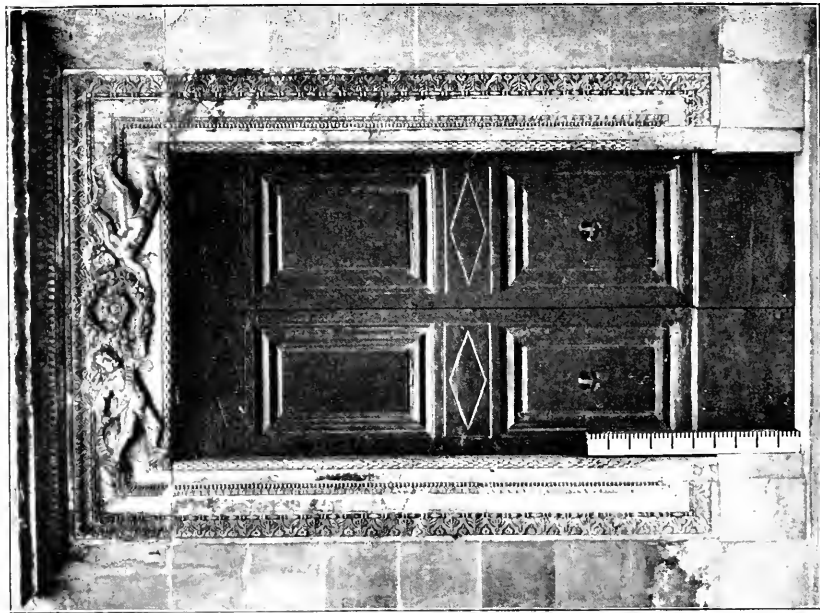
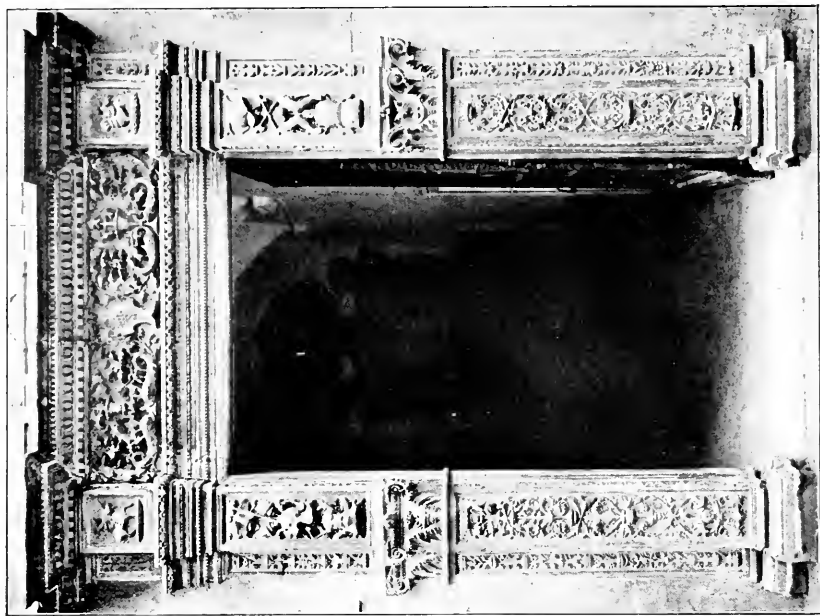


FIGURE A



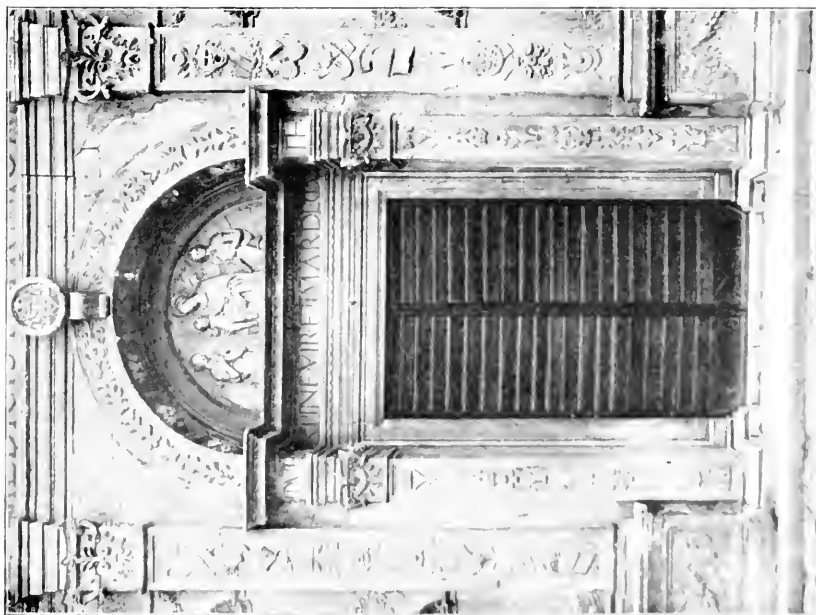
CHURCH OF S. MARIA DELLA ROSA

LUCCA

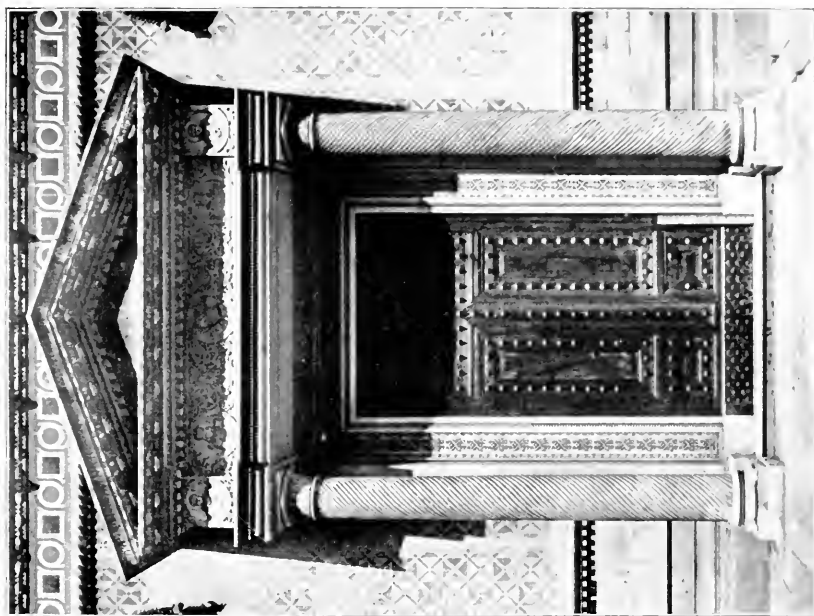


CATTANEO PALACE

GENOA

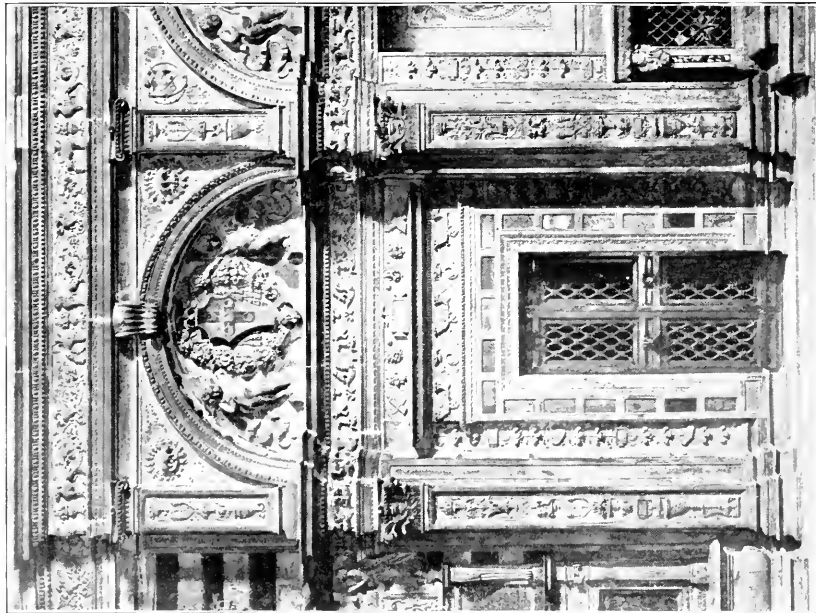


FLORENCE



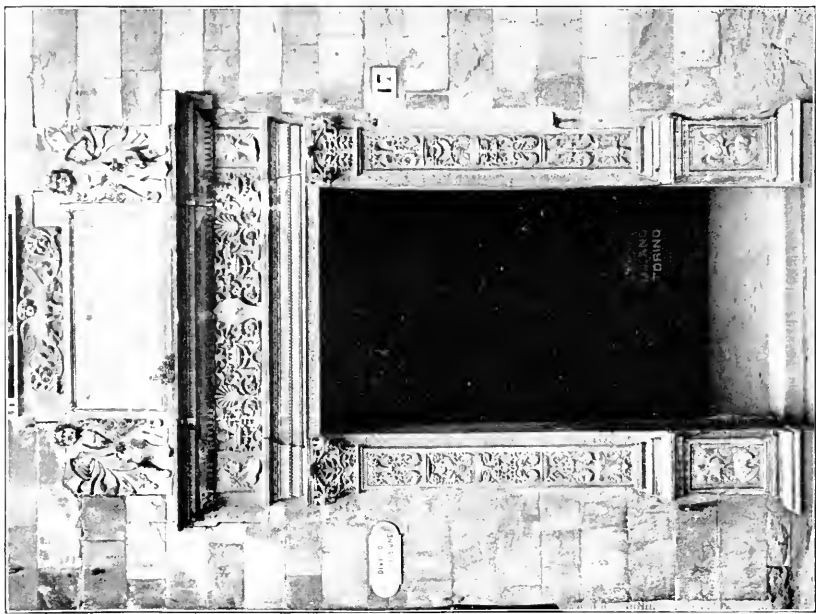
CHURCH OF S. LUCA, ROME

ITALIAN RENAISSANCE DOORWAYS



CATHEDRAL

SIENA



DORIA PALACE

GENOA

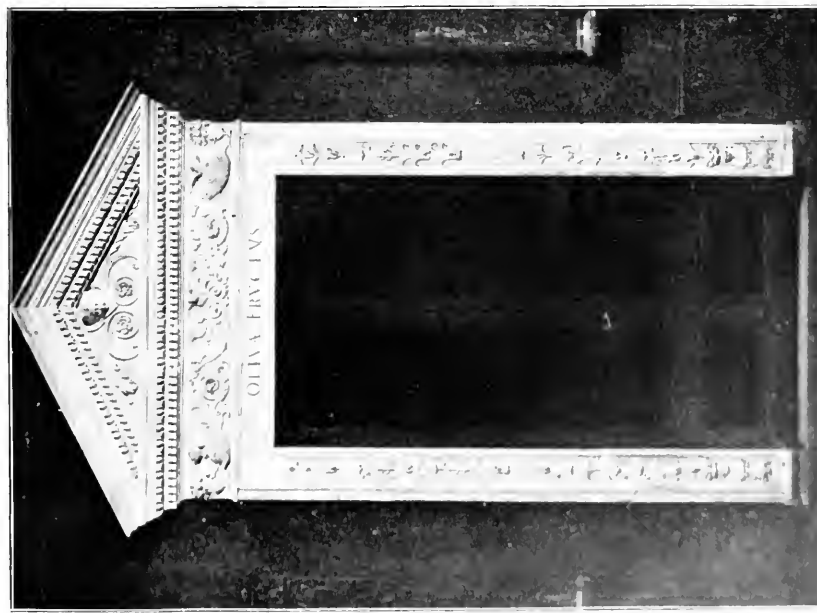


FIG. 1

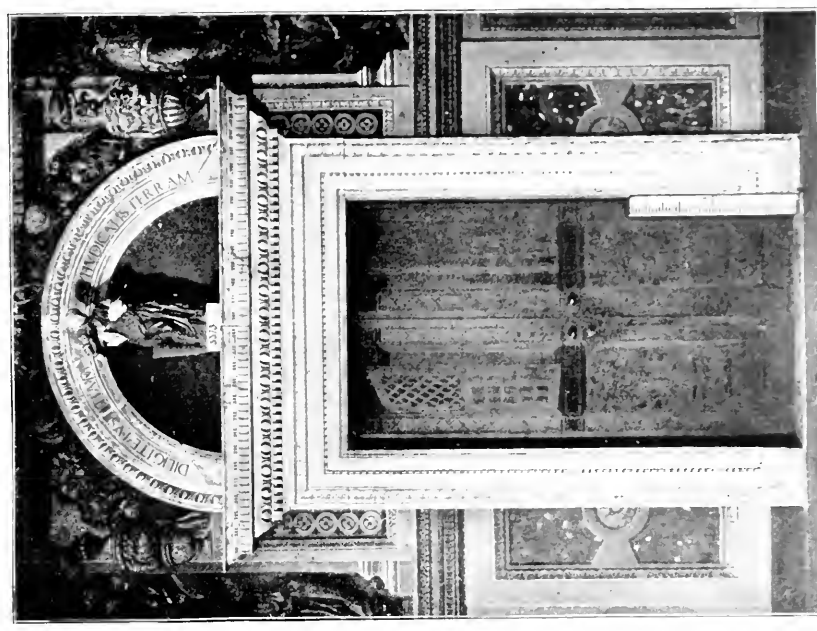


FIG. 2

FIG. 3



QUEEN ELIZABETH'S BEDROOM

ELIZABETHAN INTERIORS OF "PLAS MAWE,"
CONWAY, NORTH WALES.

IN a by-street of the little town of Conway, Carnarvonshire, North Wales, stands, amid its modern neighbors, a half-timber house which bears on its front the date of its construction, 1584. This is "Plas Mawe," which in Welsh signifies "Great Mansion." It was built by the celebrated Robert Gwynne of Gwydir, and owes its unusual preservation to the fact that Queen Elizabeth, accompanied by her one-time favorite, Robert Dudley, Earl of Leicester, abode in it during a royal sojourn in North Wales.

The room in which the Virgin Queen slept and that which was used as her reception or ante-room, were, according to the traditions of the house, especially decorated for her reception, and the Queen's initials, "E. R.", may be seen

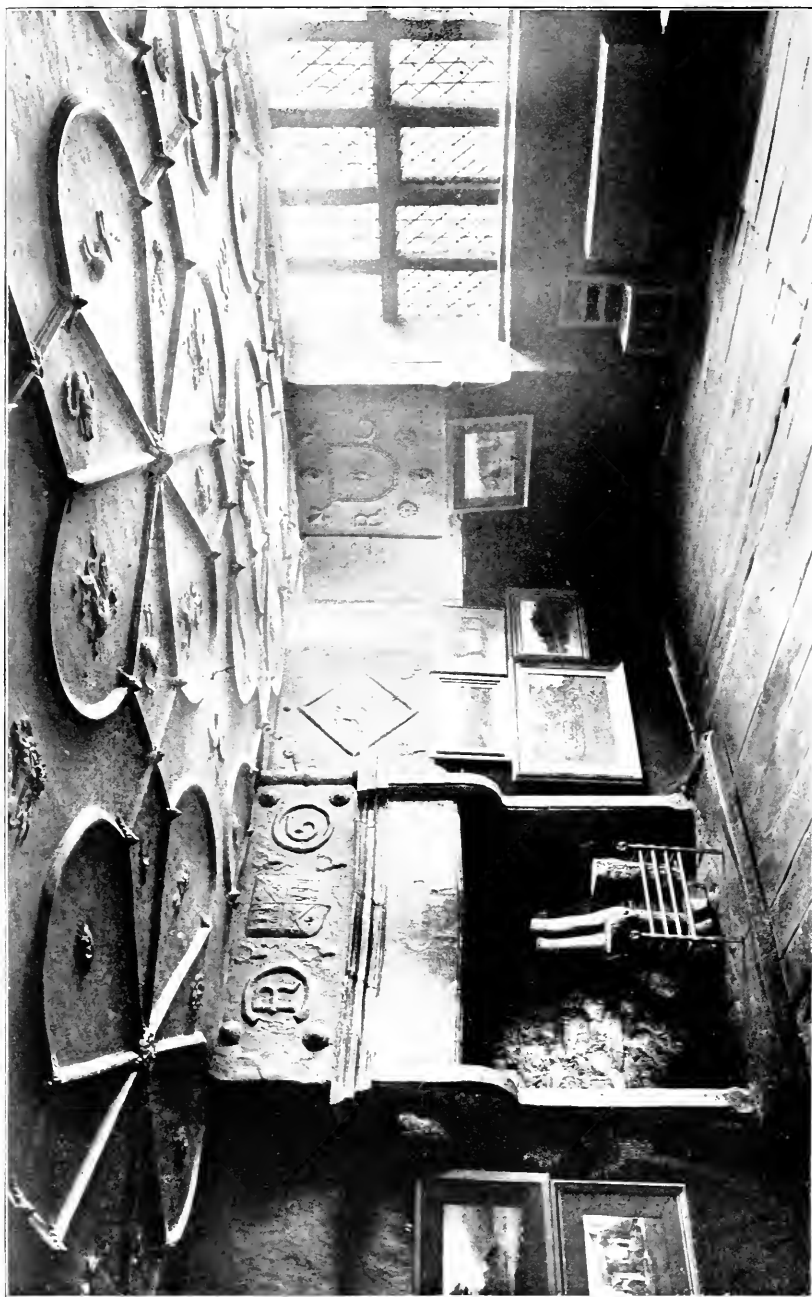
in raised letters over the mantelpiece and upon the walls, while those of her host, Robert Gwynne or Wynne (for he apparently used both names indifferently after the inexact Elizabethan fashion, much as Shakspeare is said to have signed his name with two spellings in the same document), are several times repeated.

As far as the ceiling and wall decorations are concerned these rooms have been carefully preserved in the exact state that they were in at the time of the Queen's sojourn, except that the plaster enrichments of both were probably painted in brilliant colors, and not, as now, covered with a preservative coat of whitewash. Such unaltered specimens of Elizabethan interiors as these are now become deplorably rare. S.F.N.



QUEEN ELIZABETH'S RECEPTION ROOM

"PLAS MAWE," 1584



ROBERT GWYNNE'S ROOM

THE ARCHITECTURE OF SICILY

II.—NORMAN PERIOD

HUNTING LODGE OF FRANCIS I., PARIS

ENGLISH FAN-VAULTS



VOLTA DI SAN NICOLÒ

RANDAZZO, SICILY

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

OCTOBER

NO. 10

THE ARCHITECTURE OF SICILY

II—NORMAN PERIOD*

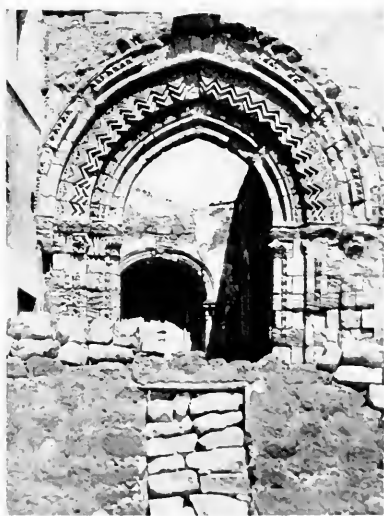
THE architectural history of Sicily up to the time of the Norman conquest has been briefly traced in the previous number of this magazine. It will be remembered that to the golden

age of the Greek dominion succeeded the rapacious and unfruitful rule of the Romans; that the Romans were in their turn overwhelmed by the barbarians, who swarmed down from the dark North to quench what little light of artistic tradition still glimmered in the unhappy island; that the Byzantine Greeks were the next conquerors, who, though they transferred the seat of their Empire to Syracuse, did little to lift the pall of intellectual darkness; and that the reins of government were wrested from them by the Saracens. Under the Saracens, however, began a commercial and architectural revival, the prelude to the beginning of a second golden age in the arts for Sicily, which

may be said to date from the arrival of another race of conquerors,—the Normans.

During the latter part of the tenth and the first half of the eleventh century

the Saracens had made themselves masters of the whole island; but their rule was feeble for the various chiefs could not agree as to its partition, and Sicily was torn by partisan feuds. Indeed, it was at the instigation of one of the Saracen chiefs, Ibn-Thimna of Syracuse by name, that the Normans first undertook the invasion of the island. The leaders of the Norman expedition were Counts Robert and Roger de



CHURCH OF SAN GIORGIO GERGENTI

Hauteville. Their first invasion took place in 1061; but its results proved inconclusive, and after an interval of ten years they returned with reinforcements. This time their arms were crowned with success. Indeed, so rapid was their conquest that by 1090 they

* See previous issue for an article on the Greco-Roman Architecture of Sicily.



CHURCH OF SAN GIOVANNI DEGLI EREMITI

PALERMO, SICILY

had subdued the whole island. It is unnecessary for our present purpose to enumerate the Norman dynasty. Suffice it to say that the second son of Roger de Hauteville, Count Roger II., united the Norman powers in Sicily and Italy, and was crowned king at Palermo in 1130. His second son, William "The Bad," succeeded, who in turn was followed by his son, William II., "The Good."

When the Normans had established their dominion they found themselves masters of men of various creeds and various tongues. There was a Christian and Greek-speaking people and a Mussulman and Arabic-speaking people, constituting in various proportions the population in different parts of the island. The relationship between the two also differed. In one region the Christians were held in utter bondage, in another they were merely tributary; but everywhere the Mussulman-Saracen formed the ruling class with the Christian-Greek as his subject. With the advent of the Normans the Roman Church of course regained her nominal

ascendancy; but the special character of the Norman rule was, that all the various races in the island flourished, each after its own fashion, each keeping its own tongue, its own manners and its own arts, under the protection of an alien sovereign who belonged to none but who did impartial justice to all.

It will be clear, therefore, that though outward manifestations of Byzantine and Saracenic power had vanished, the Normans came into an inheritance of the culture and art of both of the most outwardly civilized nations of the time. It was hardly to be expected, therefore, that the revived arts in Sicily, the seeds of which had already been sown, and which were only waiting for a stable rule to bring them to fruition, should have shown hardly more than a tincture of Norman influence. The Normans were, too, after all, but a handful of military adventurers, who had conquered Sicily as soldiers of the Roman Church and who held her for the Church's aggrandizement, and who could have brought no great artistic influence to bear, even had their country then



REAR OF THE CATHEDRAL MONREALE

afforded any. It is evident, moreover, that they made no special effort to transmute the conglomerate art of their subjects with Norman traditions. They were content that the Sicilians should erect for them palaces after their own

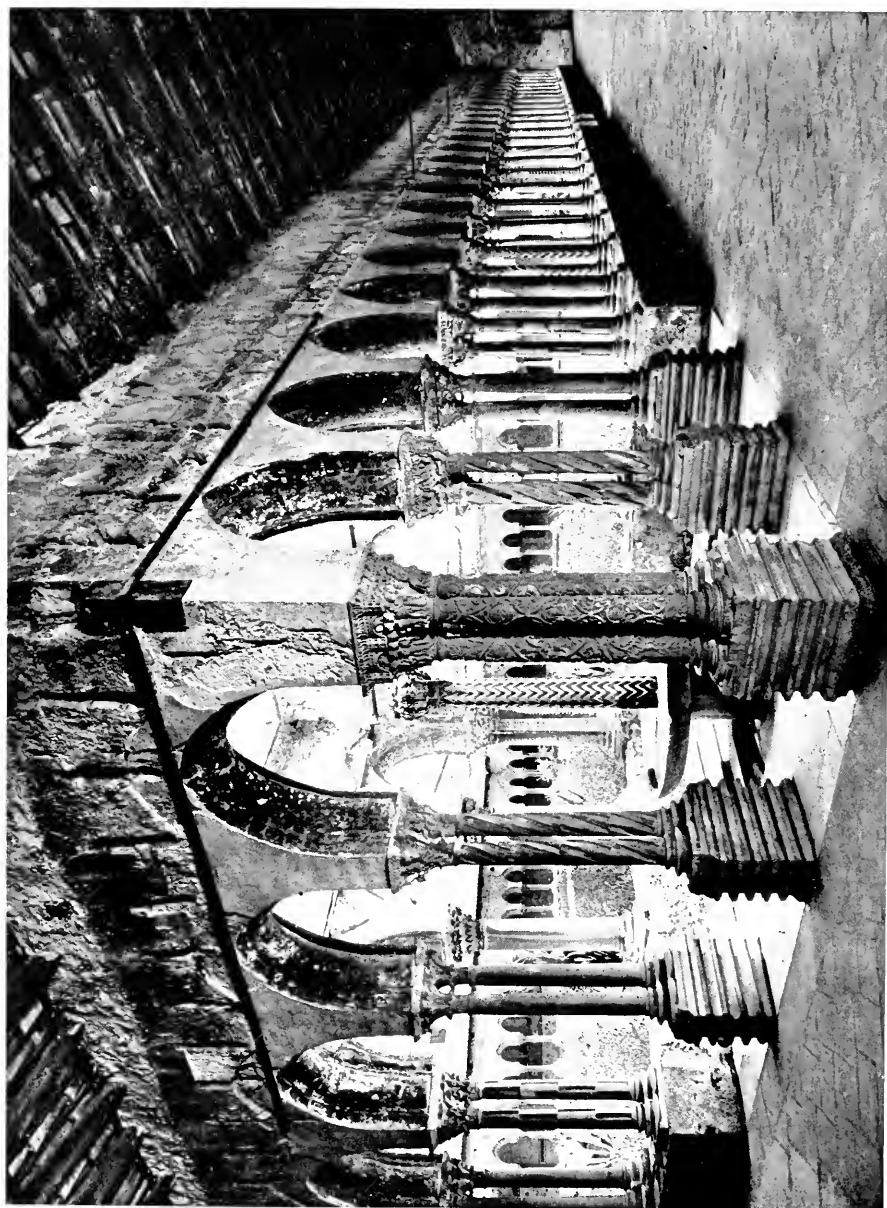
fashion, and that Roman priests should direct the building of churches, which, though suited to Romish rituals, were built as the Sicilians had been accustomed to build, and decorated as they, far better than their new masters, could decorate them.

The obvious occurred, and there arose in Sicily a new composite style, a style Saracenic in essence, Roman in form, and Greek in decoration; a style not only extremely interesting to the historical student of architecture because of the impress of political changes which it bears, but so intrinsically beautiful that there is no other in the world which sooner fires the enthusiasm of the artist. The square-domed plans of the Greek church gave way to the Roman basilica form and to arrangements adapted to the rites of the Roman Church; but the work was performed by Greek artists, and the Roman outline was filled up and decorated to suit the tastes and conciliate the feelings of the conquered Greeks or converted Moors. In the details, the fancy of these subject



THE CATHEDRAL.

MONREALE, PALERMO.



CLOISTER OF THE BENEDICTINE MONASTERY



CLOISTER OF THE BENEDICTINE MONASTERY

MONREALE, SICILY

ances, richer and happier than that of their sturdy rulers, was allowed even fuller play; and if their hands were cramped a little by the architectural forms and ritual arrangements imposed upon them, their exuberance in design and their use of color make their work the ruling and beautifying principle throughout.

The fusion of three styles which resulted from the Norman conquest was, naturally, neither complete, simultaneous nor equally balanced in any part of Sicily. Indeed, the resulting architecture is so bewildering in its variations, in the preponderance in one structure of one style and of another in another, that it is a sheer impossibility in any brief space to give an account of it as a whole which shall fit all its various manifestations. Each division of the island retained a preference for that one of the three elements which was represented by the majority of its inhabitants. Messina and the northern coast as far as Cefalù remained Italian in the main, and the churches of this region show

but a minor admixture of either Byzantine or Saracenic work. Except that it displays a certain early predilection for pointed arches and that the hand of the Greek is evident in its mosaic decoration, the Cathedral of Cefalù would hardly be out of place in Italy proper. At Syracuse and in the southern angle of Sicily, Greek feeling, on the contrary, almost entirely outweighs the Arabic or Norman; while in Palermo and in the western part of the island the buildings erected even after the Norman domination had been established for a century are still so preëminently Saracenic that travelers are reluctant to agree to the dates which historians are unanimous in assigning to the buildings there.

The Church of San Giovanni degli Eremiti at Palermo is a remarkable evidence of this local preponderance of Saracenic forms. It was erected, as is proven beyond doubt, by King Roger in the year 1132, and was intended for purposes of Christian worship. To be sure Roger erected it upon the foundations of an earlier mosque, and indeed a



CAPPELLA PALATINA

PALERMO

prayer niche, which survives from the original edifice, is still to be discerned in the now bare and dismantled interior; but Roger practically reconstructed the whole, planning it for use with the Roman ritual; and yet, except for the form of its tower, it would not be out of place if transported bodily to the streets of Delhi.

Beside the difference of races in the various parts of the island, the task of the student of Norman-Sicilian architecture is still further complicated by the great alterations which most of the Norman structures have undergone. Each subsequent generation has taken its turn at remodelling them; and in many cases there now remains only a window, a door, or a bit of ornament of the original structure. Instances shown in the accompanying illustrations are the Volta di San Nicolò at Randazzo, the windows in the façade of the Palazzo Montalto at Syracuse, the fine little Norman window (only discovered in 1894), which had been completely built up in the Church of San Giovanni di Matteo at Catania, the Greco-Norman portal of the Church of San Carcere in the same city, and the portal of San Giorgio at Girgenti. The Cathedral of Messina, too, will serve as a case in point to show how little remains of

some of the original Norman structures. This unlucky cathedral was, early in its history, greatly damaged by fire. In 1559 a second conflagration destroyed its campanile; in 1682 its interior was wholly modernized, its pointed arches made semi-circular, and the walls covered with stucco; and finally, in 1783 the transept was overthrown by an earthquake. The reader may judge for himself how much remains of the Norman edifice which was completed by Roger II. in 1154.

Unquestionably the finest and most beautiful of all the churches erected by the Normans in Sicily is the Cathedral of Monreale, which, with its adjoining cloisters, was founded by William the Good in 1174. The church and its cloisters have already been illustrated in this magazine.* Latin in its shape, Roman in its colonnade, Saracenic and Norman in its many mouldings, it betrays, as Mr. Fergusson says, "in all its details that admixture of Greek and Saracenic which is the peculiarity of Sicilian architecture. There is scarcely a single form or detail in the whole building which points to any connection with Northern

*NOTE.—See Brochure Series 1895, No. 3; 1898, No. 1; and 1900, No. 3.



CHURCH OF LA MARTORANA PALERMO



DETAIL

PALERMO CATHEDRAL

ances or art. It is only the accident of the pointed arch, borrowed from the Moors, that has led to the idea that Gothic feeling existed in this edifice. It is evident that architectural features in the building were subordinate in the eyes of its builders to the mosaic decorations which cover every part of the

interior, and are, in fact, the glory and pride of the edifice, and by which alone it would be entitled to rank among the finest of mediæval churches—decoration unrivalled by anything in its class except, perhaps, St. Mark's at Venice." In matters of external effect, however, it must be admitted that the Gothic architects, who never allowed color-decoration to interfere with the lines of their external effects, have here, at least, an immense advantage.

Of the Benedictine Monastery at Monreale, which, as we have said, adjoins the Cathedral (and which, in connection with it, has also been illustrated in previous issues of this SERIES), nothing now remains except the remarkably beautiful cloister, with its hundred arches and more than two hundred richly sculptured pairs of columns with their varied coupled capitals and elaborately carved and inlaid shafts. Of a type common to all countries lying on the Mediterranean, the Cloister of Monreale betrays its origin by a certain Oriental air, a certain aspect of Eastern elegance and lightness, which mark it as quite apart



THE CATHEDRAL

PALERMO, SICILY



PALAZZO SANTO STEFANO

TAORMINA, SICILY



CHURCH OF SAN CARCERE CATANIA

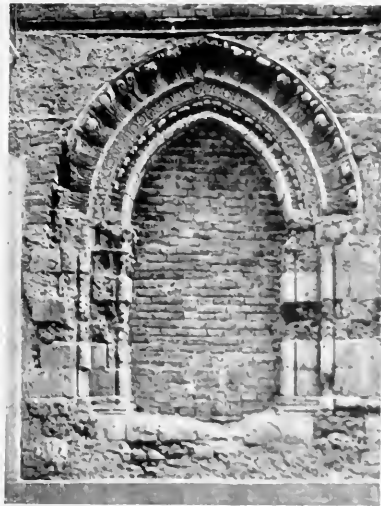
from the similar cloisters of France and of Spain.

Four churches at Palermo exhibit the Norman-Sicilian style in varying degrees of completeness. We have already spoken of the almost wholly Eastern aspect of San Giovanni degli Eremiti. The Cappella Palatina (more fully shown in a previous issue of this SERIES), which is, perhaps, the most beautiful chapel in the world, was, however, built before that church by Roger II. Saracenic pointed and stilted arches, the glass mosaics and marble wainscot which sheathe the aisles of the nave and the triple apse, the inlaid floor and the polished columns, which make the whole interior gleam like some radiant jewel-casket, the carved wooden roof which resembles the vault of some stalactitic cavern, and the omnipresent inscriptions in Latin, Greek and ancient Arabic, testify to the three-fold origin of the shrine.

The church of La Martorana was erected in 1143 by Georgios Antiochenos, the Grand Admiral of Roger I. It can now, however, bear little resemblance to its original aspect. The central apse of the Norman church has been replaced by a square chapel, the dome has been removed and the mosaics have been stripped from its interior.

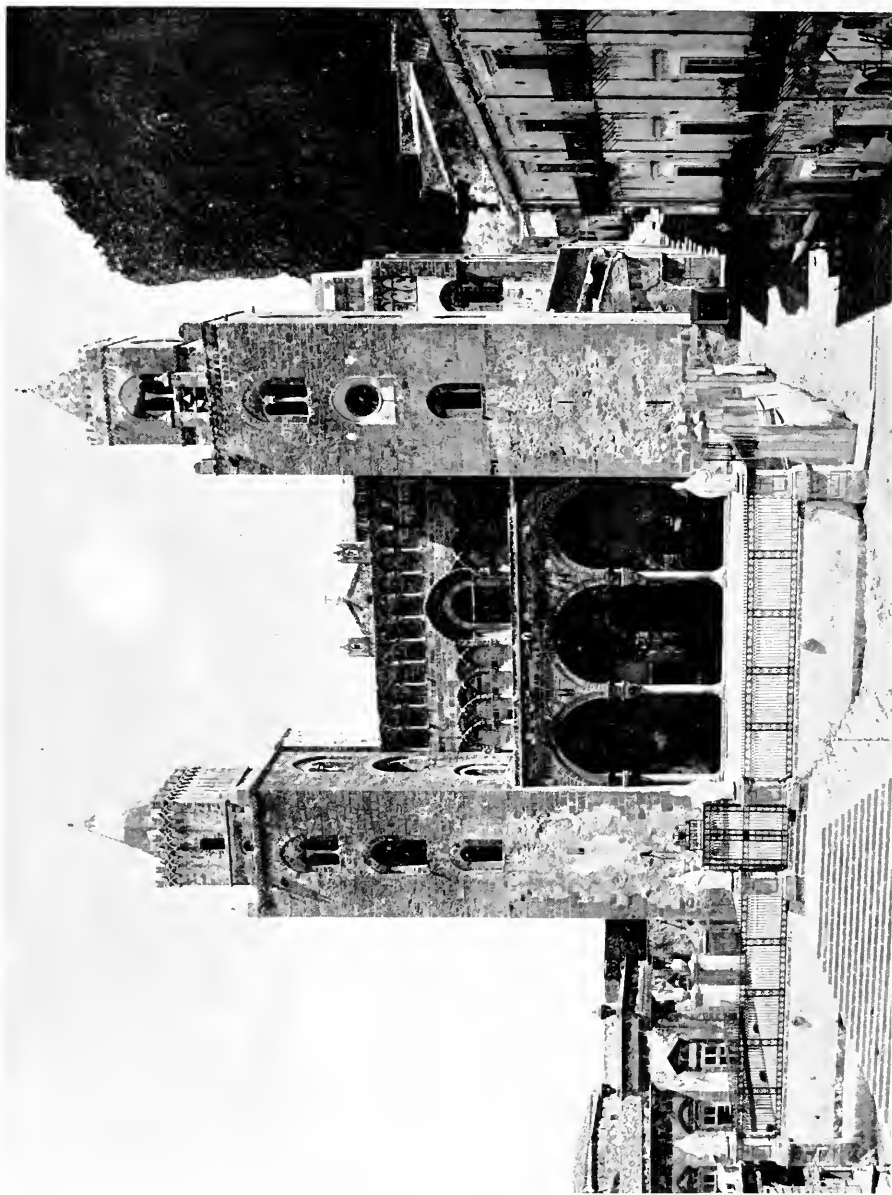
The Cathedral of Palermo, too, exhibits a curious medley of architectural incongruities. Since its original erection by the Englishman, Walter of the Mill (which title became peculiarly Italianized into "Gualterio Offamilio"), whom William the Good had created Archbishop of Palermo, restorations to its disadvantage have been undertaken in each century. The crowning disfigurement, however, took place in the seventeenth century, when a Neapolitan architect, one Fernando Fuga, in spite of protests which, be it remembered to their credit, were made by the Sicilians, added a dome and also completely spoiled the effect of the interior. Lacking as it now is in dignity of outline and grace of form, the cathedral is still interesting from the remains of exterior decorations which survive from the Norman era, and which show how the bolder masonic ideas of the North were modified by the Arab love of enrichment.

We have already alluded to the Cathedral of Cefalù, and remarked how much less Saracenic and Byzantine influence dominated its neighborhood than other parts of Sicily. Indeed, with the exception of the Greek mosaics and the use of pointed arches it is almost Italian in



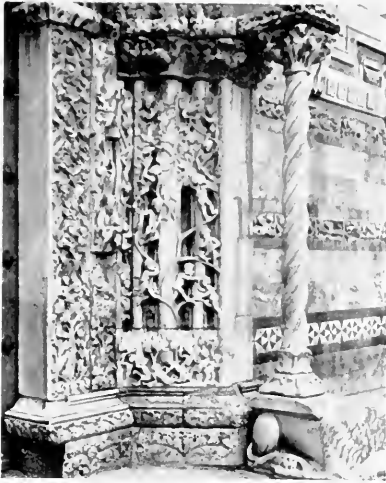
NORMAN WINDOW

CATANIA



THE CATHEDRAL

CEFALÙ, SICILY



DETAIL OF PORTAL, MESSINA CATHEDRAL

type; and yet it is the earliest of the Norman-Sicilian churches, and was evidently, in more respects than one, a model to the architects who designed the basilicas erected later at Monreale and elsewhere.

The legend of its foundation is that King Roger, being overtaken by a storm at sea and in imminent danger of shipwreck, made a solemn vow that, if brought in safely to the land, he would raise a cathedral on that spot where he first set foot. His pilot succeeded in making the harbor of Cefalù; and about 1145 Roger erected what was for long considered the most magnificent sanctuary built in Sicily since the days when the Greek architects had reared their Doric temples.

The cathedral stands, with its rear to a rock, on a platform approached by a flight of steps. Like that at Monreale it is in the form of a Latin cross with nave, side aisles and transepts, and three apses at the eastern end. The two imposing towers connected by a colonnade, recall the huge towers of St. Etienne at Caen, erected by William the Conqueror. For the most part the interior is unembellished; but the mosaics of the tribune, plainly executed by Greek artists, are said to be the most ancient, and are certainly the most beau-

tiful in workmanship, of any in Sicily. The cloisters connected with the church resemble those of Monreale, but are less interesting and less well-preserved.

There are no architecturally important remains of any civil buildings in Sicily which date from the earlier years of the Norman rule. The three examples from Taormina which we give — the fine ruin of the Badia Vecchia, the Palazzo Santo Stefano, and the Palazzo Corvaia — date from between 1300 and 1400, and show the increasing Gothic influence; but in every one of them we may still see the lingering traces of that Eastern art which has made the architecture of Sicily under the Normans a thing apart.

In summary, let us note that few buildings raised in any reasonable style of architecture which makes use of the arched construction can resemble one another less than do the buildings of the Norman kings in Sicily and the buildings of the Norman kings in England. On Sicilian soil the Greek had erected the column and the Roman had developed it; the Roman-Greek, or rather the Greek-Roman, had taught this column

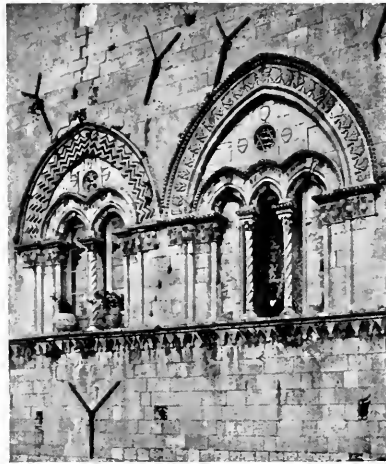


WINDOW

MESSINA CATHEDRAL

to bear the cupola, and the Saracen had taught it to bear arches of his own favorite pointed shape. The pointed arch in Sicily is merely the sign of Saracenic influence, and should not be looked on as marking the approach of the Gothic of the North, for the work done under the Normans in Sicily has nothing in common with that form of arch. Sometimes purely Oriental, sometimes a basilica with pointed arches; its lines oftenest Saracenic, its details of decoration and adornment oftenest Greek, the Sicilian Church has no kinship with the Norman-French or Norman-English church. The Norman share in Sicilian architecture was for the most part to supply the motive power and to make Saracen and Greek work in partnership.

The Sicilians lacked only the coming of the Norman, only the moving and directing power, to create, out of elements already formed, but latent, a dignified and beautiful style, rich and graceful in detail, impressive and noble in constructive lines. With Saracen



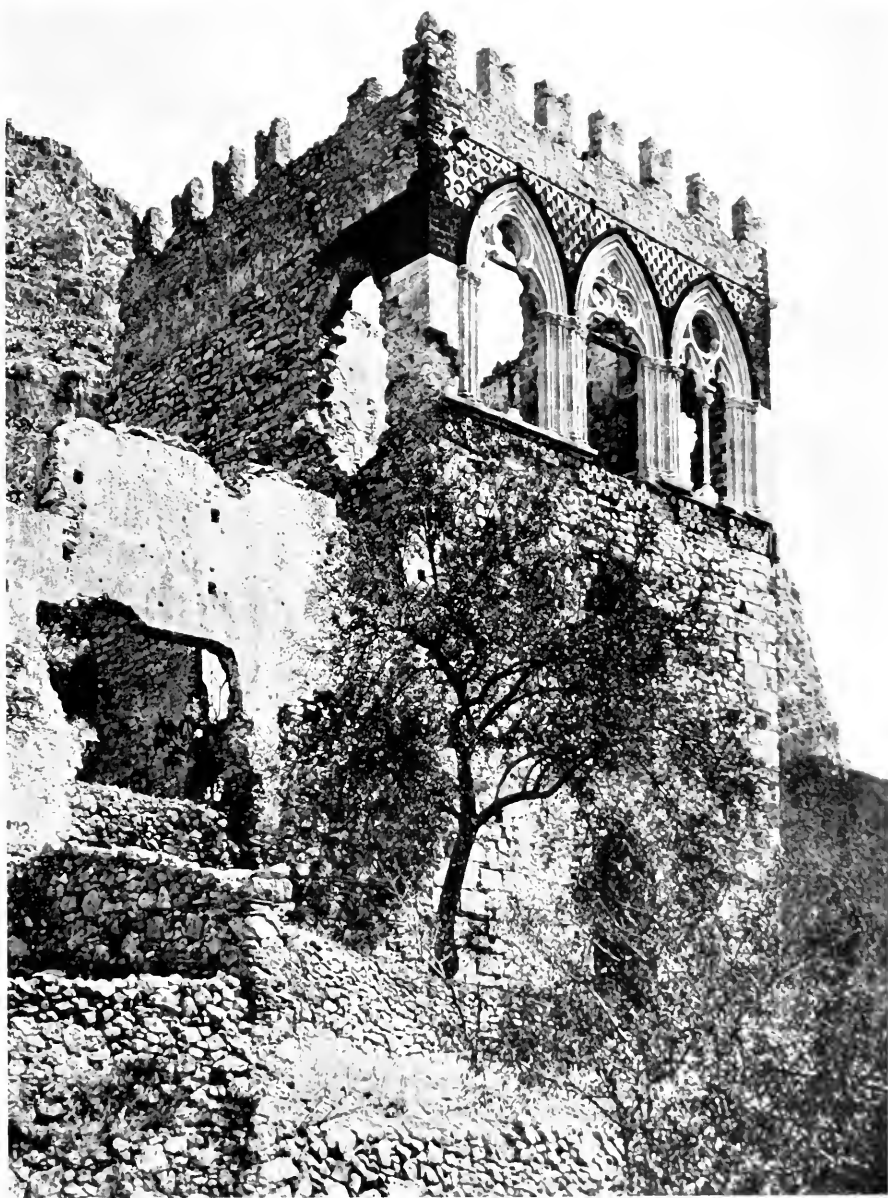
WINDOWS, PALAZZO MONTALTO, SYRACUSE

and Greek as his subjects, the Norman had no need to innovate. He had simply to bid the men of the land he had conquered—men of far more spontaneous artistic genius than his own—to work out their own conceptions under his guidance and stable rule.—C. DE B. GARVIN.



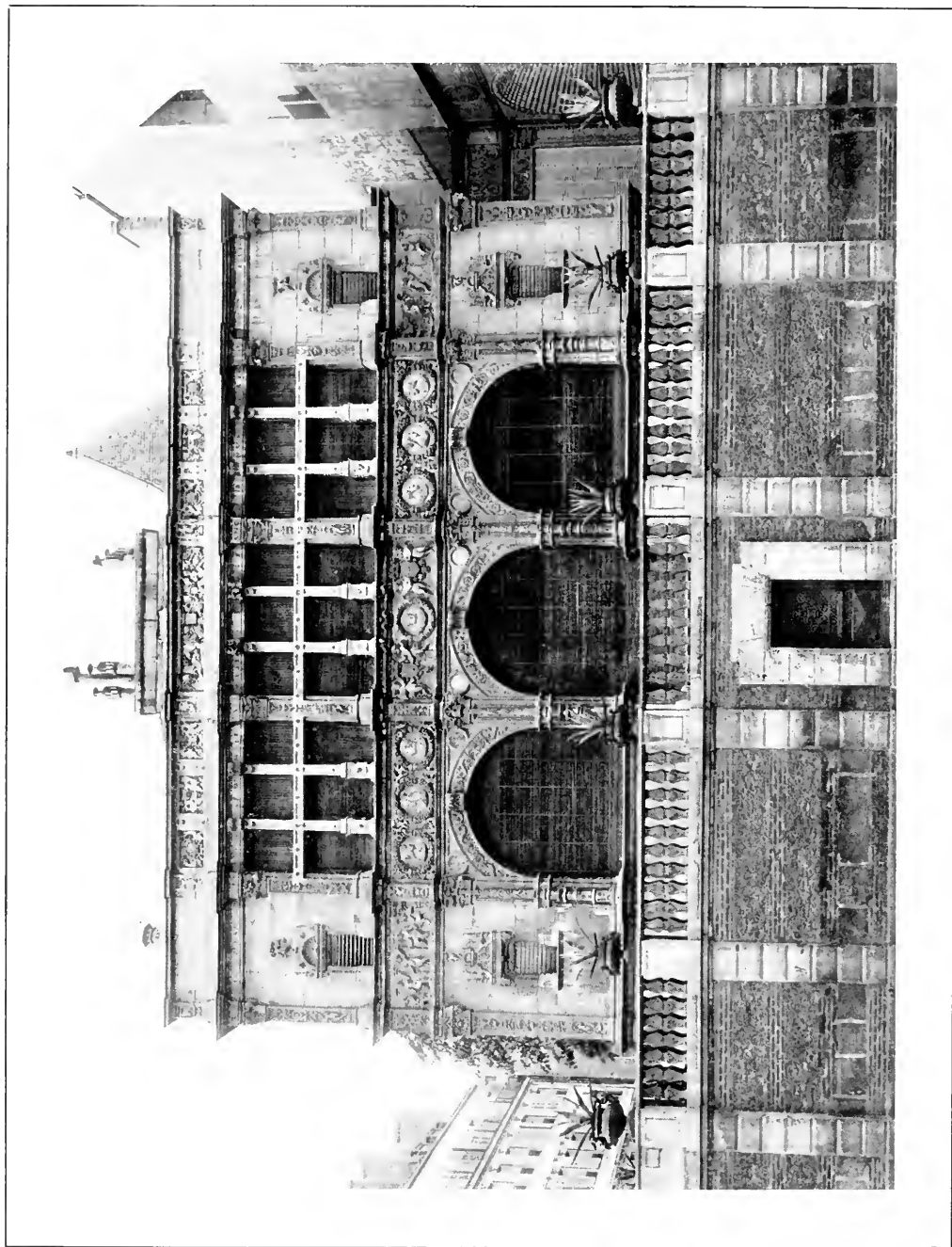
PALAZZO CORVAIA

TAORMINA, SICILY



BADIA VECCHIA

TAORMINA, SICILY



HUNTING LODGE OF FRANCIS I.

HUNTING LODGE OF FRANCIS I., PARIS

THE so-called "Hunting Lodge" of Francis I. (or "Maison de François Ier") was built in 1527 by that prince at Moret, in the forest of Fontainebleau, for the reception of Diane de Poitiers. As a royal hunting-box, set on a broad balustraded terrace against a background of green trees, and the scene of the picturesque and festive court life of the period, it must have been a delightful little pleasure palace. There is perhaps no better example in architecture of the treatment of a two-story façade. It shows, more markedly than any contemporary building, how strong Italian influence must have been during the early Renaissance in France; and indeed, so different is it from the other French edifices of its time that its closest parallel is to be found in the palaces of Venice.

The ornament is singularly rich and beautiful, and the frieze, which shows scenes of the vintage, medallion portraits (including that of Margaret of Navarre, between the arms of France and Navarre) and armorial devices, has been attributed, and not improbably, to Jean Goujon. The cornice is inscribed with the Latin distich:

QVI SCIT FRENARE LINGVAM SENSVMQVE DOMARE
FORTIOR EST ILLI QVI FRANGIT VIRIBVS VILES.

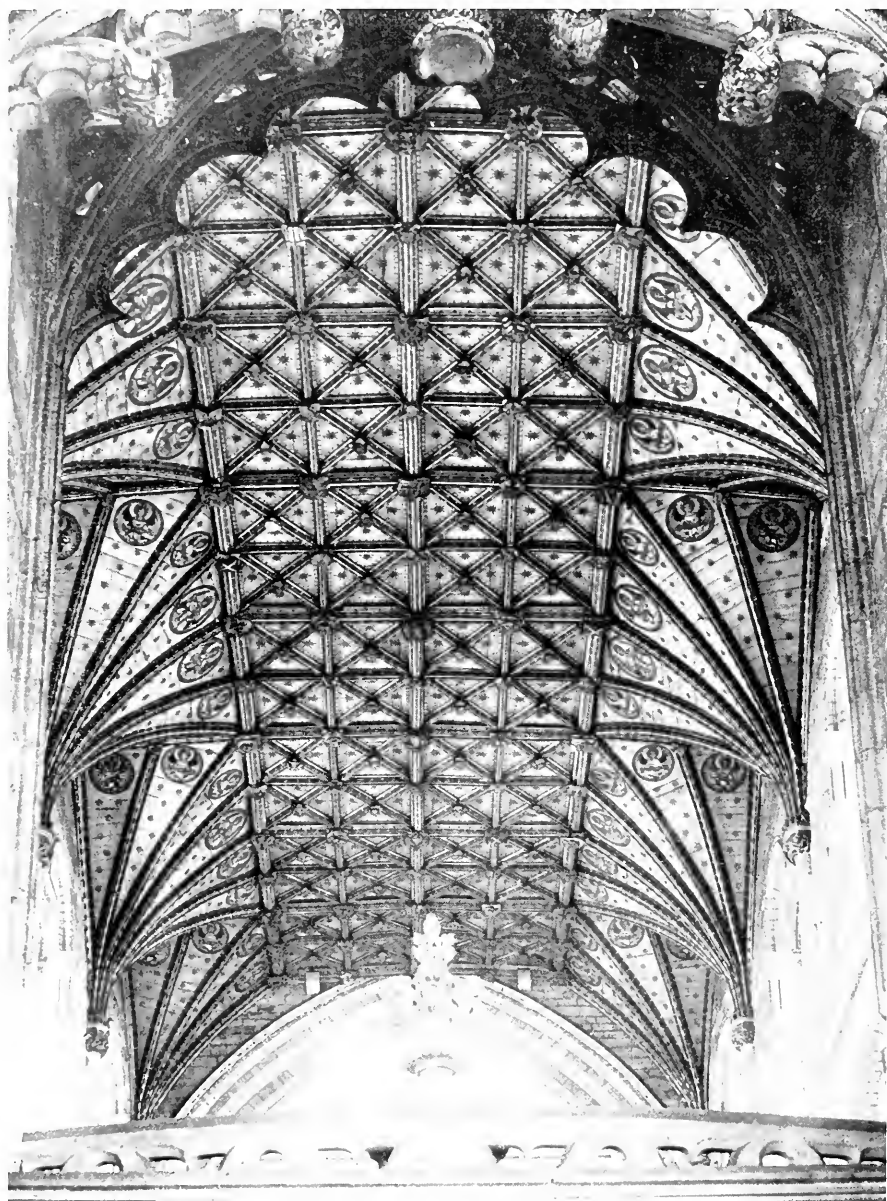
In 1826 the façade was taken down and transported, stone by stone, from Moret to Paris, where it was set up again in the Cours-la-Reine. The interior and sides of the building were not restored, and a few minor modifications were made in the façade, though not enough to in any way destroy its character.

S. F. N.



DETAIL OF FAÇADE

HUNTING LODGE OF FRANCIS I., PARIS



WOODEN VAULTING OF CHOIR

PETERBOROUGH CATHEDRAL

ENGLISH FAN-VAULTS

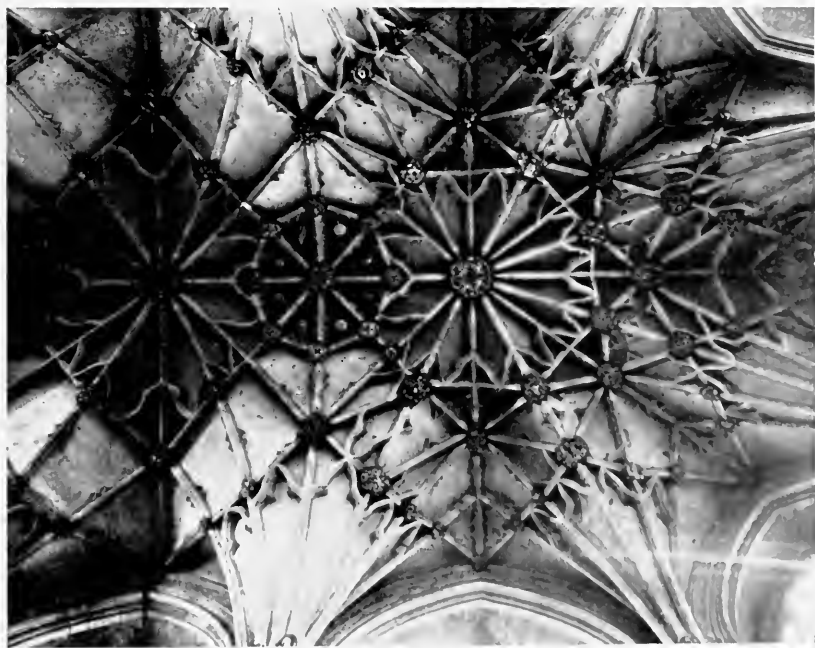
PERHAPS no features of the English cathedrals are more impressive to the tourist or more admired than the wonderfully beautiful fan-vaulted ceilings of the Perpendicular Gothic; and yet these marvellous creations are classed by purists as degenerate members of the architectural family, the result of over-refinement and luxury, the beginnings of decay.

The Perpendicular style in England, contemporaneous with the Flamboyant in France, belongs to the period in Gothic art during which the sturdy vigor and rational construction necessitated by the struggle to overcome physical difficulties were giving place to the fanciful refinements of the designer and craftsman who no longer feared that his building might not stand, but, with accumulated knowledge and experience, could play with his materials, and work

out unfettered the creations of his imagination. It is the apogee of Gothic art, that dangerous point at which there is the mingling of growth and decay; the most fascinating and the most sorrowful point in the history of any art.

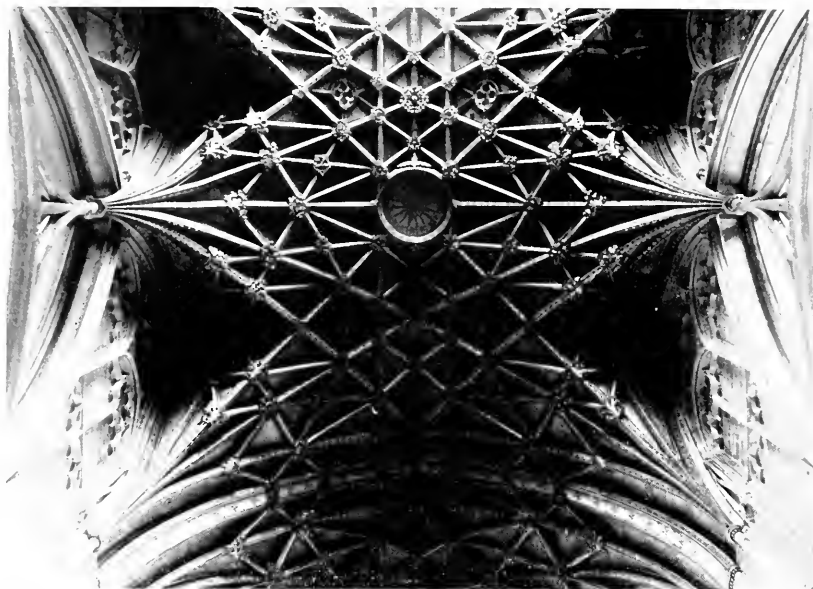
In his "Gothic Architecture" Professor Moore has thus characterized the beginning and growth of fan-vaulting:—

"The lack of a truly Gothic spirit among the mediæval architects of England becomes more marked in the thirteenth century, as the so-called Early-English style takes form. The works of this period are distinguished by the general adoption of the pointed arch in their design, but rather for decorative ends than as the result of structural necessities, and by the development of peculiar features in the vaulting and the members connected with it, which



VAULTING OF TOWER

PEWSEY, WILTS.

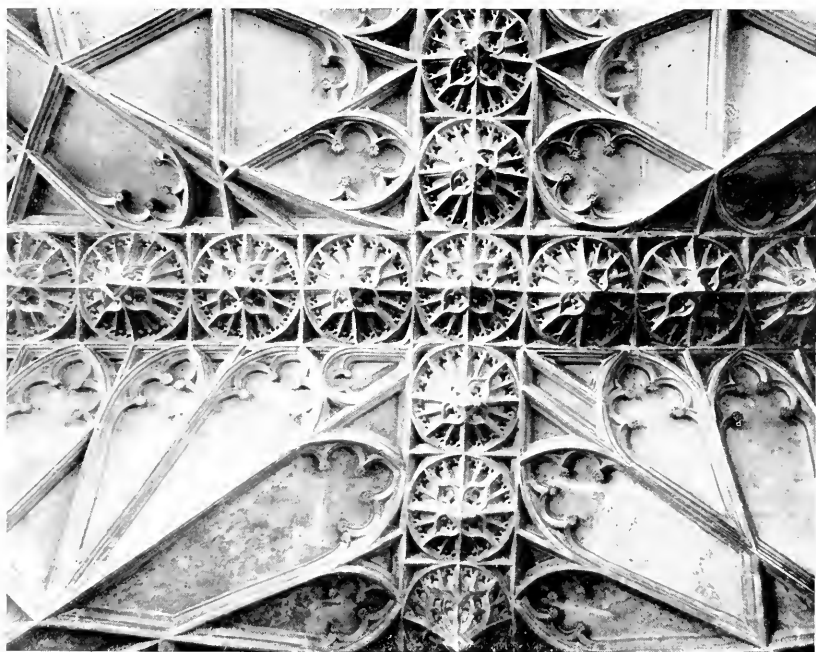


VAULTING OF TOWER

GLOUCESTER CATHEDRAL

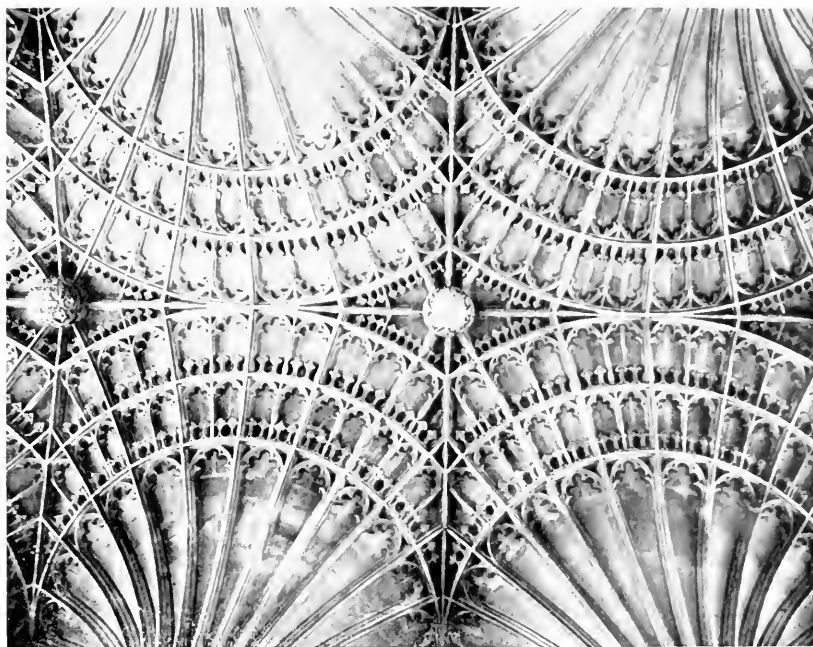
add nothing to the strength, but much to the intricacy of the construction."

And proceeding, he refers as follows to one of the earliest examples of these



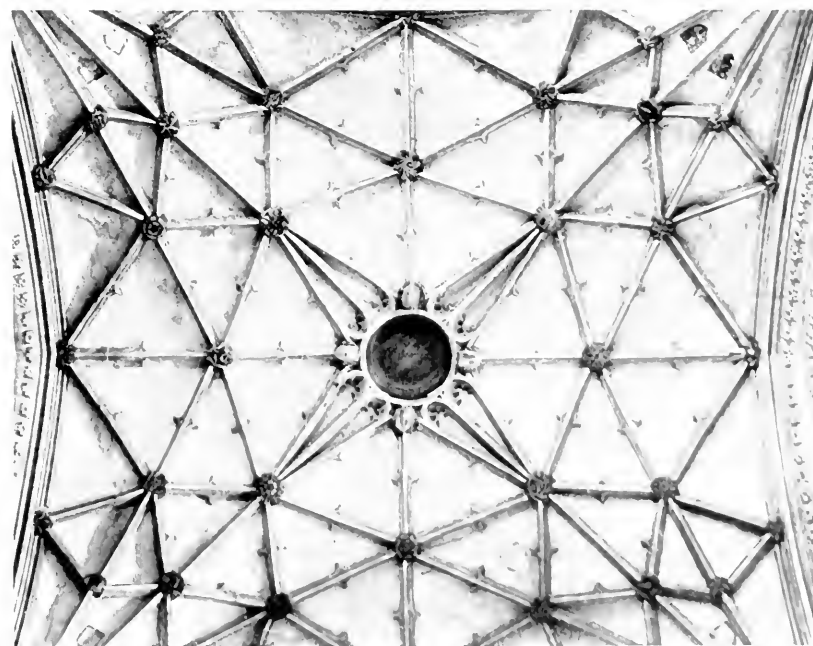
VAULTING OF ENTRANCE TO LADY CHAPEL

GLOUCESTER CATHEDRAL



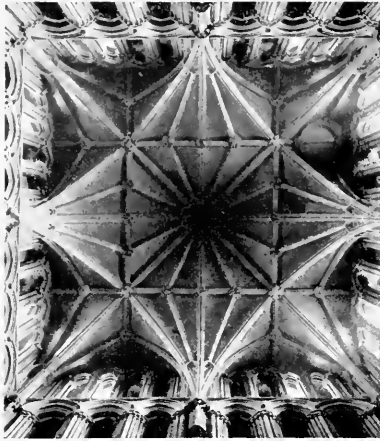
VAULTING OF LADY CHAPEL

PETERBOROUGH CATHEDRAL



VAULTING OF CHOIR

PETERBOROUGH CATHEDRAL



TOWER VAULTING LINCOLN CATHEDRAL

vaults, the nave of Lincoln Cathedral, built in the early part of the thirteenth century, the design of which is similar to the vault of the tower in the same church, shown in the small cut on this page:

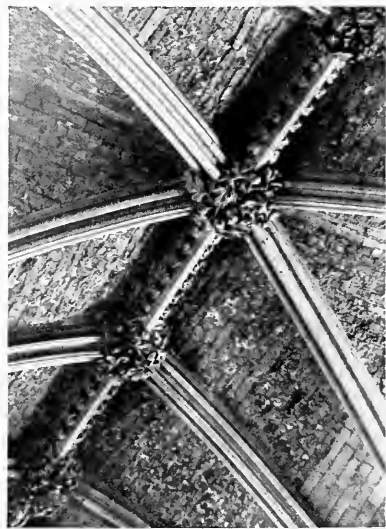
"The employment in vaulting of ribs having no necessary function, which we find first in the choir of the same church, reappears in the nave, where numerous superfluous ribs are introduced. This practice seems to have had a singular fascination for the English builders; and the predilection for such ribs gathered strength as the native taste asserted itself more and more, until, in the so-called fan-vaulting of the Perpendicular style—the first style of architecture that can properly be called English,—the rib system becomes a complicated network forming elaborate panelling on the surface of the vault."

Contrary to this theory of development, it is claimed by other writers that the fan-vault was conceived and worked out by the builder of the cloisters at Gloucester Cathedral, and was immediately adopted all over England. Perhaps this builder got his first idea from the earlier ceilings, in which equal ribs were used, or very possibly from the radiating ribs which sprung from the central column of the typical English chapter-house. It is, however, a fea-

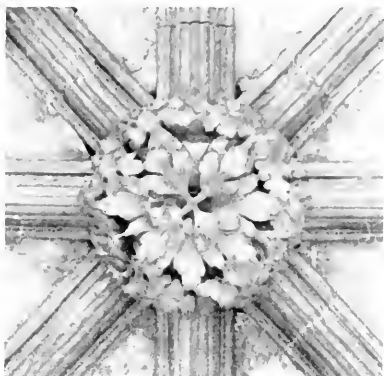
ture peculiar to England, being found nowhere else; and whatever may be said of its origin, or how much it may be discredited as illogical and constructionally false, it will still remain one of the loveliest and most charming creations of the mediæval builders.

Acknowledging the superiority in logical construction of the big simple French vaults, it must still be granted that their few and thin ribs and their plain surfaces are cold, bare and inappropriate to the lower portions of a fully developed Gothic interior. Contrasting the English with the French vaults Mrs. Van Rensselaer says:—

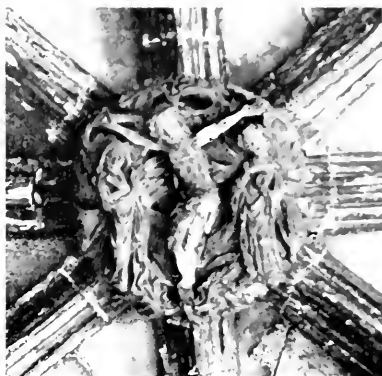
"The later English ceilings, with their rich multitude of interwoven ribs and accentuating bosses, are much more agreeable to the eye, and are more beautiful than any of a simpler kind could be when covering small elaborate rooms or chapels. But in very large constructions I think they lack dignity, decision, and constructional expressiveness. A network seems to have been substituted for a true framework of ribs. Even when we know that it is a framework properly playing its part, we do not clearly see how the pressures are trans-



VAULTING RIBS LINCOLN CATHEDRAL



BOSS IN CLOISTER, NORWICH CATHEDRAL



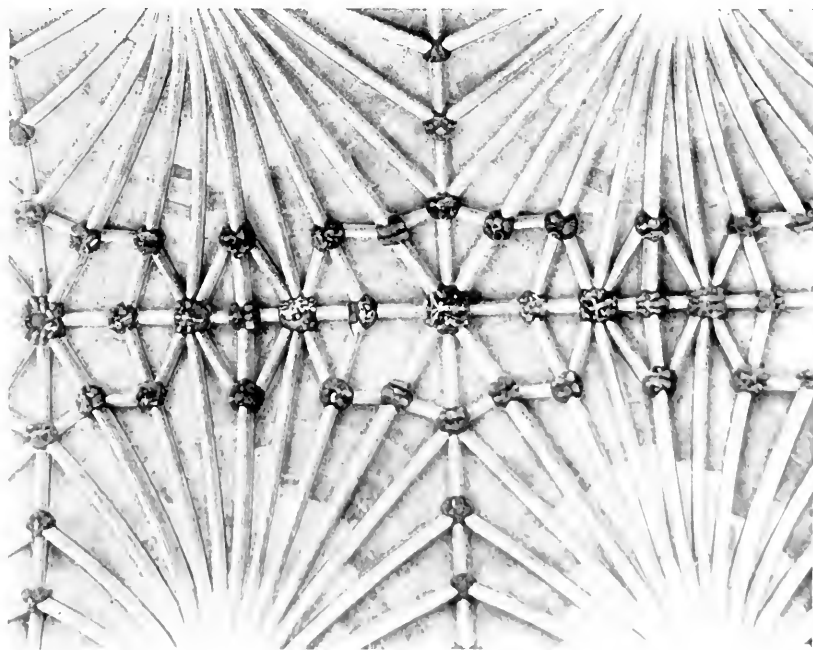
BOSS IN CLOISTER, NORWICH CATHEDRAL

mitted to the ground. And of course such a network is least pleasing when, as we shall find to be the case in the choir of Wells, an actual barrel-vault is covered with a fretwork of ribs which have no real connection with its structure."

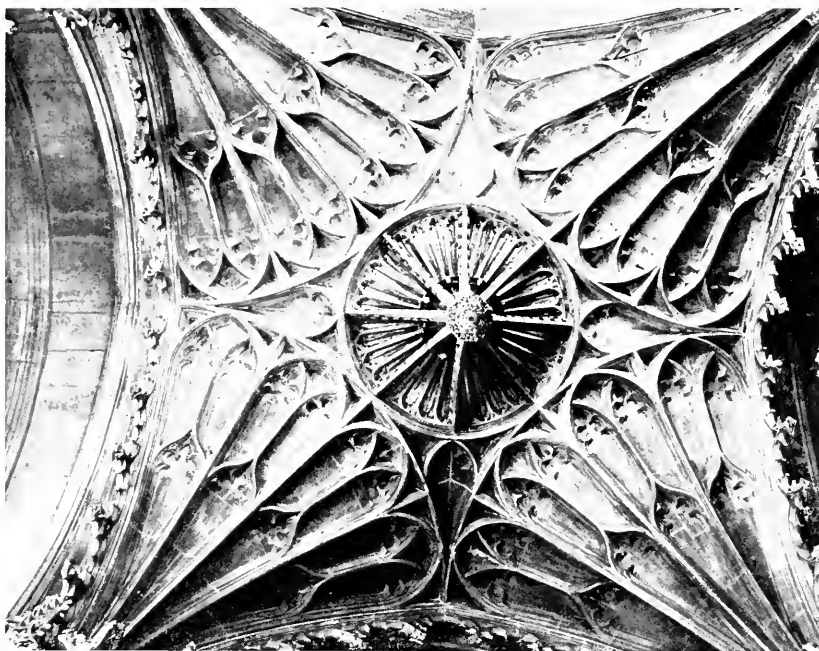
Fan-vaulting is, in fact, a system of construction in which the body of the

vault sustains itself, and such raised lines as may appear on its surface—whether simulating ribs or not—are simply superficial and decorative.

Thus, with our analysis we have knocked the foundation from under this beautiful fabric; but we cannot destroy its charm nor can we deny its appropriateness when seen at its best. T. L. G.

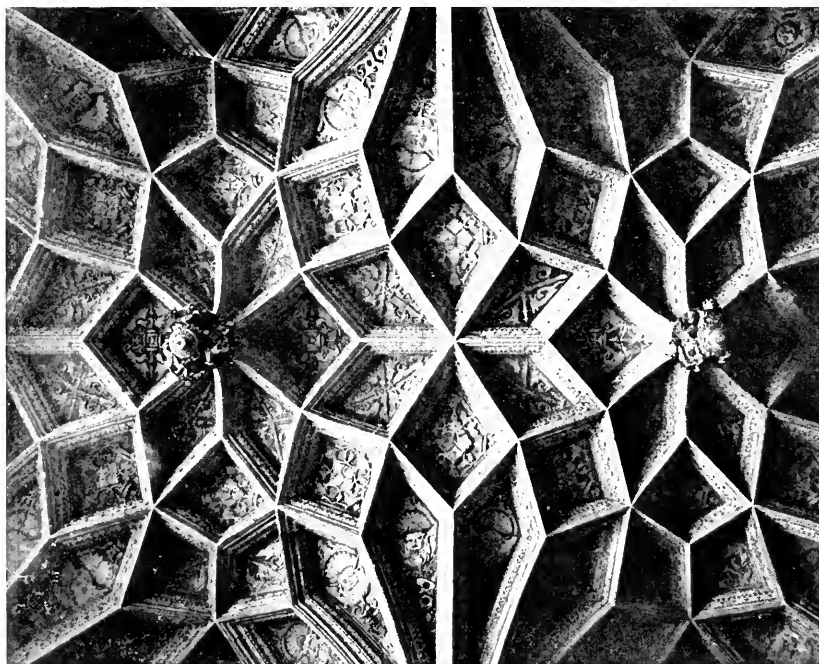


VAULTING OF NAVE



VAULTING OF NORTH-EAST CHAPEL

ELY CATHEDRAL



VAULTING OF SOUTH-EAST CHAPEL

ELY CATHEDRAL

NORMAN CHURCH, ISLE OF WIGHT

COLONIAL HOMESTEADS

OF THE JAMES RIVER, VIRGINIA

THE CATHEDRAL OF ANGOULÊME, FRANCE

LOGGIA DI S. ANDREA, ANAGNI, ITALY



OLD NORMAN CHURCH

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

NOVEMBER

NO. 11

THE COLONIAL HOMESTEADS OF THE JAMES RIVER, VIRGINIA

ENGLISH civilization in Virginia was first rooted at Jamestown in 1607, and rapidly followed up the course of the James River to the head of navigation, where Richmond is now situated. The settlers found the pleasant stream named Powhatan, after the great Indian chief of the region; but they promptly asserted the rights of their sovereign, James I., by renaming it the James. From the first, the advantages of its situation were recognized, and so eagerly did the new colonists seek for grants along its banks, which were bordered with fertile meadow-lands and backed with primeval forests rolling away inland for miles, that soon after the beginning of immigration there were no more grants left in the gift of the Crown.

It would be difficult to find a region

of similar area in America which possesses greater historical and romantic interest than the shores through which the James River makes its way to the sea. At its mouth, on a low-lying

island, now rich with fields of grain and dotted with grazing cattle, was once situated historic Jamestown. All that remains of the town today is the square, brick, vine-covered tower of the ruined church, surrounded by a few broken tombstones carved with armorial bearings; but the ground is memory-haunted, for here was laid the corner-stone of our Republic.

Here ruled the redoubtable John Smith, the slayer of Turks, the admiral of New England, whose life (if we may still believe the picturesque tradition) was saved by the lithe-limbed daughter of Powhatan. In Jamestown church (no

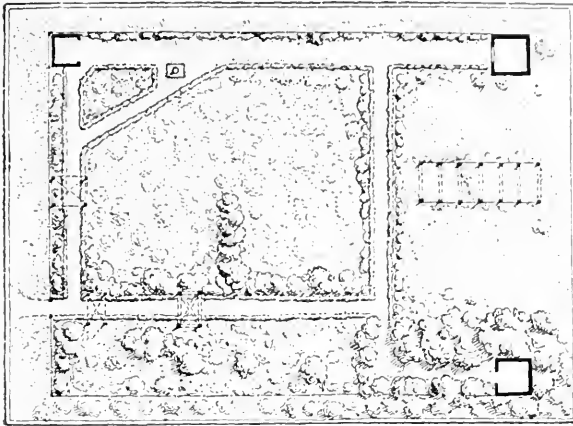


A GLIMPSE AT "TUCKAHOE"



“SHIRLEY”

JAMES RIVER, VIRGINIA



PLAN OF THE GARDEN

"SHIRLEY"

matter of tradition now), "the princess stood to be transformed from the heathen Pocohontas into the Christian Rebecca." Here she plighted her troth to John Rolfe, Gentleman, and from here she sailed away to the English court, there to die of homesickness, and to come at last to "English Gravesend, to her end and to her grave," in the phrase of the quaint old chronicler of her life. Here

at Jamestown, too, lived bluff Sir William Berkeley, the royal governor, thanking God that there were no printing presses in America, and hanging men for taking part in Bacon's rebellion—the rebellion which anticipated the Revolution by one hundred years. Along the river's low, willow-grown banks, which alternate with steep bluffs of marl and clay, have marched the armies of two wars, and the names Bermuda

Hundred, City Point, Powhatan, Turkey Island and Malvern Hill (where the old "Crewe House" served General McClellan as his headquarters) recall a host of incidents of Colonial history and the Civil War.

Far more interesting than mere historical memories, however, are the stately old Colonial mansions of the James. The oldest of them dates back



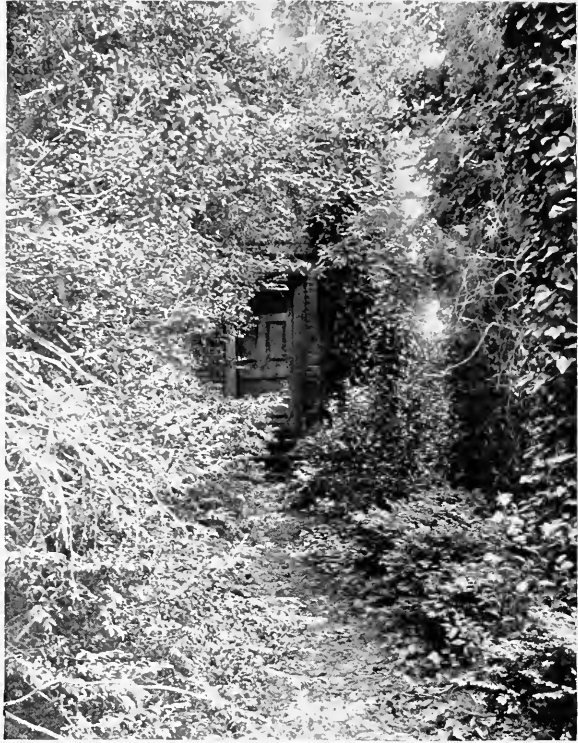
OLD PLANTATION HOUSE

PETER JAMES, VIRGINIA

two hundred and fifty years, and, like the estates of the English landed gentry, they have been transmitted in the families of their owners from generation to generation, until the names and styles of the Carters of Shirley, the Byrds of Westover, the Harrisons of Brandon and the Randolphs of Tuckahoe, have come to have something of the significance of baronial titles.

The American founders of these families were, for the most part, either themselves "Cavaliers" or akin to the "Cavaliers" who left England because of the oppression of their opponents, the "Roundheads" of Cromwell's time; and were perhaps of higher social status than any other group of the early colonists. "They were," says Goodwin, "not godly but manly — with keen enjoyment of a jest, hearty good-will toward their neighbors and especially toward their neighbors' wives; with fine healthy appetites, and keen zest for all the good things of this life."

The "Plantation of Shirley" is first mentioned in American records as the seat of one Colonel Edward Hill, "a member of His Majesty's council in Virginia and treasurer of that Colony." It is named in the history of the Indian massacre of 1622 as one of those strongholds where the survivors gathered for defense, leaving their homes and cattle to the small mercies of the savages; and the situation of the estate commends the judgment of Captain John Smith in selecting it for one of the first forts built by the colonists. From Colonel Edward Hill "Shirley" descended to John Carter through his marriage with Hill's daughter, Elizabeth. John Carter



AN OVERGROWN CORNER, "SHIRLEY"

was the son of the famous old Robert Carter, who became so large a landholder in the colony that he was popularly known as "King Carter," and "Shirley" has ever since been owned by those of the Carter name.

The present house was, it is said, erected about 1650, and, therefore, if the family tradition is correct, antedates the other James River manors. Certainly it is full of Old World suggestion, with its fine sweep of lawn, its prim box-hedged garden, and its stout brick barns and farm buildings. More compact in architecture than the other rambling structures of the James, it is built of bricks, glazed and dull, alternately. Square, two stories and a half in height, with a steep roof set with dormer windows, the walls of the foundations from three to four feet in thickness, it is as simple in plan as it is massive in construction. The eastern and western por-





A GATE AT "WESTOVER"

ticos with their Ionic columns are of more recent date than the remainder of the building, though they do not mar the original design. The various out-houses, almost any one of which would make a commodious dwelling, are of brick, thick-walled, and arranged in a hollow square, as though they might have been designed, even at the comparatively peaceful date of their erection, to serve the purposes of defense for which the situation, as we have before noted, seems fitted. The pillared porch on the river-front looks out upon a bend of the James, of which glimpses may be seen through the ivied trees and the clumps of oaks which stand between it and the bank. It suffered less during the Civil War than the other houses of the James, and has been better kept; such restorations as have become necessary being made to harmonize with the original structure.

"Westover," its stately red-brick front looking out upon a broad lawn which stretches

down to the bank, presents a dignified aspect from the river. The plantation is mentioned in Colonial history as early as 1622. The original grant was made to Sir John Paulet, but the estate soon passed to one Theodorick Bland, who, though English by birth, had long been a Spanish merchant before he emigrated to Virginia, in 1654, where he became one of the king's councillors and established himself at "Westover." The estate only came into prominence, however, during the ownership of the Byrd family. The first American Byrd, William, settled in Virginia as a merchant and planter in 1674, and held the office of receiver-general of the royal revenues at his death. He bought "Westover" from the Blands, and built the plantation house, selecting as a site the finest natural situation on the estate, and indeed, on the James River. Through the carelessness of a house-keeper, this first house at "Westover"



"WESTOVER," THE ENTRANCE

JAMES RIVER, VIRGINIA

was partially burned in 1749, but it was soon rebuilt exactly as it was before, and now stands as the finest homestead on the river. Time has toned the red of the bricks and the black of the steep, slated roof into harmony with the green of the superb tulip-poplars which sweep the dormer windows of its attic, until the house looks a part of its setting. A broad lawn slopes down from the door to the river for about a hundred yards, and this lawn is bounded on the right and left by fences in which gates of hammered iron, made in England and inwrought with the family monograms, swing between brick piers.

As "Haddon Hall" in England preserves the memory of its most charming daughter in the story of Dorothy Vernon, whose presence still haunts the walk which bears her name, so "Westover" cherishes the story of the fair Evelyn Byrd, whose portrait, painted by Sir Godfrey Kneller, hangs in its drawing-room, and her shadow is still said to glide at night about its stairways. Evelyn was the daughter of Colonel William Evelyn Byrd, the second of the Byrds of "Westover" and the most noted of the line, who, as his

tombstone commemorates, was born to one of the amplest fortunes in America, was educated in England under the care of Sir Robert Southwell, became the bosom friend of the Earl of Orrery, visited the court of France, was chosen a fellow of the Royal Society, was appointed receiver-general of His Majesty's revenues in Virginia, was thrice public agent to the court and ministry of England, and at last became president of the council of the colony. This accomplished gentleman took his daughter to England to be educated, as was the custom of the richer Virginians in those days, and in due time she was presented at court. Her mother had been complimented by His Majesty, George I., who with a clumsy Hanoverian pun had asked "if there were many other as beautiful *birds* in the American forests," and the daughter's beauty made her a toast in English society. There she fell in love with Charles Mordaunt, grandson of the famous, witty, accomplished and dissolute Earl of Peterborough, then the leader of English fashion. Unfortunately, however, the Peterboroughs were Catholics, and Evelyn's father forbade the match, and took his daughter back



A BIT OF "WESTOVER"

JAMES RIVER, VIRGINIA



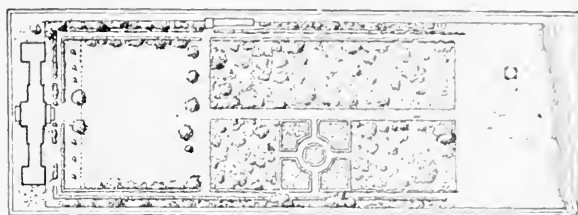
"BRANDON"

JAMES RIVER, VIRGINIA

to "Westover," where, as the family record puts it, "refusing all offers from other gentlemen, she died of a broken heart."

The Byrds took a leading part in the Revolution, and when in 1780 Benedict Arnold, then newly turned traitor, landed at "Westover" he wreaked his spleen by making the lady of the house a prisoner in an upper chamber, and allowed his men to use her cattle as targets. It was during this expedition that, according to the tale, Arnold inquired of a captain of the patriot army, whom he had made prisoner, "What would be my fate if I should be taken?" The captain boldly answered, "We would cut off that leg of yours that was wounded at Quebec and Saratoga, bury it with the honors of war, and hang the rest of your carcass to a gibbet."

During the Civil War, thousands of blue-coated soldiers who had never heard of the celebrated Colonel Byrd or his daughter Evelyn, read their epitaphs in



PLAN OF THE GARDEN

"BRANDON"

the graveyard at the rear of the manor; and when after the bloody Seven Days' Fight the Army of the Potomac retired to Harrison's Landing, Fitz John Porter's corps encamped in the wheat-fields of "Westover" and occupied the old house as their division headquarters. The damage wrought during the war has been, in great measure, now repaired by the present owner, Major Drewry.

"Brandon," or "Lower Brandon" as it is sometimes called to distinguish it from "Upper Brandon," is situated about ninety miles from Richmond, and was originally granted as a plantation to one John Martin. Thence it passed into the possession of Lady Frances Ingleby, who in turn conveyed it to Colonel Nathaniel Harrison of Virginia, the founder of



"BRANDON" FROM THE LAWN

JAMES RIVER, VIRGINIA

the American family from which two Presidents of the name have sprung. Nathaniel Harrison, a member of His Majesty's council in Virginia, built the southeast or older wing of the house in 1712, and a few years later erected the north wing. His son, Benjamin Harrison, was a roommate of Thomas Jefferson at William and Mary College. The intimacy that they there formed continued through life; and when Jefferson returned from France and visited his friend he planned the square central portion of the building as it now stands.

Set high on a bluff some two hundred yards from the river, encompassed as it is by broad lawns and shaded by noble trees, "Brandon" looks a veritable English country house. The house has a frontage of two hundred and ten feet, the wings being joined by covered corridors to the main buildings. These corridors are one story in height, while the rest of the edifice is two storied. Broad porches, front and back, give entrance to the whole, for like all the James River houses "Brandon" is double fronted. The carriage drive leads up to what would be called the back door, while the other entrance faces the river. From this main entrance a narrow path leads through what is now a tangle of rose trees and box-tree hedges to the river landing.

During the Civil War, Mrs. Isabella Harrison, then the owner of the place, removed her family and all portable valuables to Richmond for safe keeping, leaving her brother, Doctor Ritchie, in charge of "Brandon." In the middle of one January night in 1864, Doctor Ritchie was

awakened by a posse of Federal troops, who arrested him, took him on board the gunboat moored at the wharf, and burned the negroes' quarters, barns and hayricks; and the officer in charge of the expedition announced that he proposed to return and complete the work of destruction at the first convenient opportunity. Friends of the Harrisons in Washington repeated this threat to President Lincoln who instantly replied: "*That*, at least, they shall not do," and immediately telegraphed to Fortress Monroe that historic "Brandon" was to be spared. The soldiers who had been left to guard it had, however, made the most of their brief occupation. Not an outbuilding was left standing, and the house itself was rifled of every movable object of value. The windowpanes which had been inscribed with the autographs of Paulding, Tyler, Fill-



"BRANDON," THE PORCH

JAMES RIVER, VIRGINIA



UPPER JAMES RIVER, VIRGINIA

STUCK HOUSE



A BOX-LINED WALK

"TUCKAHOE"

more, Edward Everett and others, were smashed, the wainscoting was ripped from the walls, and the old bricks of the front had been used for target-practice. In the vacant frames of some of the family portraits may be read today the significant record: "Taken by the enemy in 1864." Healing Nature has, however, with roses and ivy, done her best to repair the damage to the scorched trees; the out-buildings have been rebuilt, and there is today little to show how near "Brandon" once came to ruin.

"Tuckahoe" is situated in Goochland County, Virginia, on the "Upper James," as the river above Richmond is called. It is always connected with the name of its founders, the Randolphs, whose descendants own it today. William, the first of the American Randolphs, was born in Yorkshire, and removed to the Old Dominion about 1674, settling at Turkey Island. His second son, Colonel

Thomas Randolph, removed to "Tuckahoe," and about 1710 began to build the house, though whether it was finished by him or by his son is uncertain. At any rate, the present brick and frame structure could not in 1779 have been greatly different from what it is today, for Anburry, who visited the place in that year, thus describes it in his "Travels": —

"I spent a few days at Colonel Randolph's at 'Tuckahoe,' at whose house the usual hospitality of the country prevailed. It is built on a rising ground, having a most commanding prospect of James River; on one side is Tuckahoe, which being the Indian name of that creek he named his plantation 'Tuckahoe' after it; his house seems to be

built solely to answer the purposes of hospitality, which being constructed in a different manner than in most other countries, I shall describe it to you: It is in the form of an H and has the appearance of two houses joined by a large saloon; each wing has two stories, and four large rooms on a floor; in one the family reside, and the other is reserved solely for visitors; the saloon that unites them is of considerable magnitude, and on each side are doors, and here they principally retire in summer, being but little incommoded by the sun, for by the door of each of the houses and those of the saloon being open there is a constant circulation of air . . . and the saloon thus answers the two purposes of a cool retreat from the scorching and sultry heat of the climate, and of an occasional ballroom."

The battle of Malvern Hill in the Civil War marked the end of the Seven



THE OLD GARDEN AT "TUCKAHOE"

JAMES RIVER, VIRGINIA

Days' Battles in the Chickahominy swamp. The fighting began on June 25, 1862, and after the victory of Mechanicsville, McClellan determined to move his base to the shores of the James. After three successive engagements, he finally succeeded in reaching

a strong position at Malvern Hill, where the old "Crewe Mansion" became his headquarters. Here Lee attacked him unsuccessfully; but a few weeks later the Federal troops were withdrawn from the James, and the Peninsular Campaign ended.—GERTRUDE PAULDING FISH.



THE OLD GARDEN AT "TUCKAHOE"

JAMES RIVER, VIRGINIA



"CREWE HOUSE," MALVERN HILL

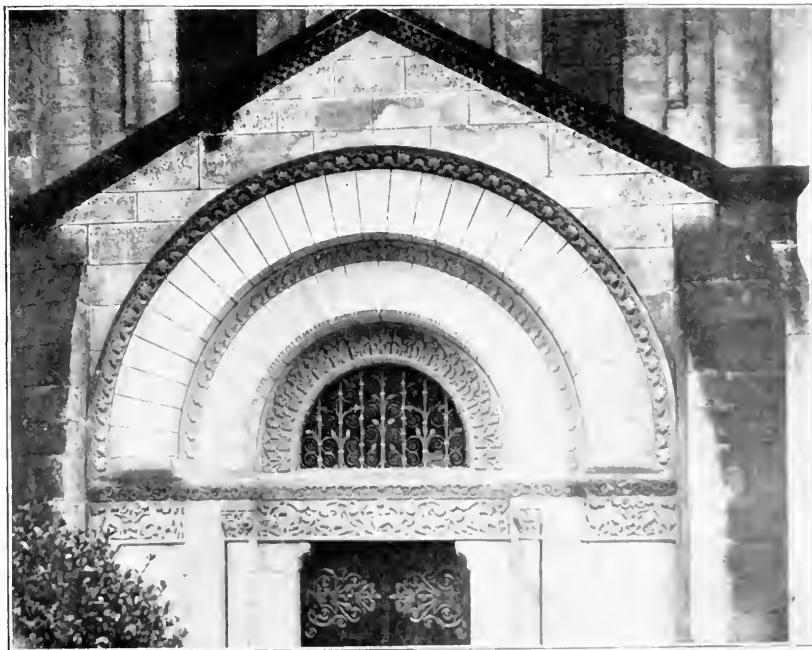
UPPER JAMES RIVER, VIRGINIA

CATHEDRAL OF ST. PETER, ANGOULÊME, FRANCE

BEFORE the Crusades, the carry-trade between the marts of the Orient and Western Europe was monopolized by the Venetians. Commerce through the Strait of Gibraltar was, however, hazardous because of Norman pirates, and the Venetians, forced into adopting a safer, if longer, route, dispatched their cargoes to the Mediterranean ports of Provence, whence they transported them overland across southern France to reship them again from the ports of Nantes or La Rochelle. Naturally the dwellers on the high road of trade thus established across France were brought into constant intercourse with the ever-journeying merchants from the East.

One of the first results of this trade-brought Eastern influence manifested itself at Périgueux, which lay on the

artery of travel only sixty miles south of a trading-post colony which the Venetians had established at Limoges, for when the people of Périgueux undertook to build their new cathedral church of St. Front they discarded the local styles altogether. Whether they employed some traveling architect from the East, or a local designer who had visited Venice with one of the caravans and there became familiar with her art, is unknown; but, whoever it was, he produced nothing less than a palpable copy of St. Mark's at Venice. St. Front and St. Mark's are almost precisely alike in dimensions, alike in the equal lengths of their four arms, and alike in the domical construction of their ceilings. It is clear, however, that the actual building of the church was done by local artisans. The hand of the Romanesque



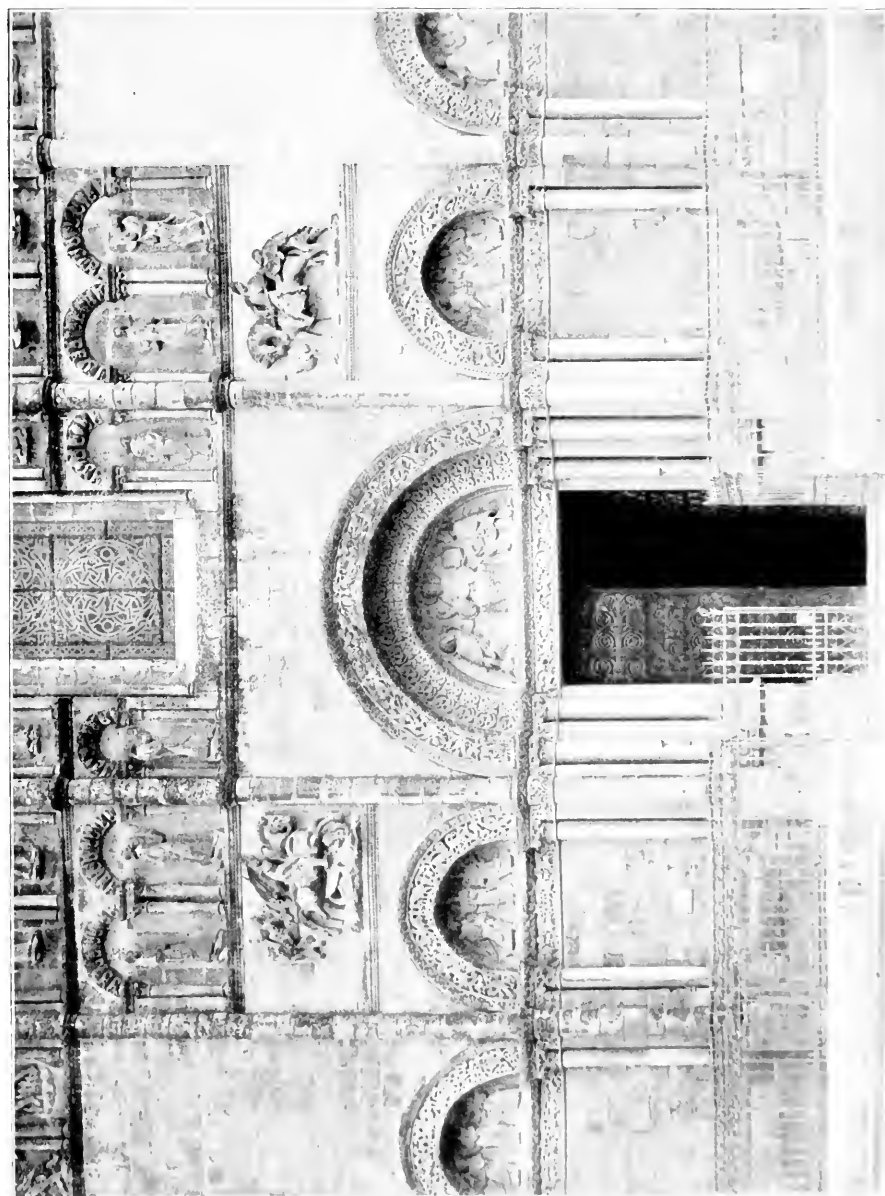
NORTH DOOR

CATHEDRAL OF ST. PETER, ANGOULÊME



THE FAÇADE

CATHEDRAL OF ST. PETER, ANGOULÊME, FRANCE



workman is evident in the cupolas which were used as substitutes for the Byzantine domes, evident in the massiveness of the great piers, evident in the enormous bulk of the arches, evident in the decorative detail, evident in the slight pointing of the pier-arches, and especially evident in the pendentives, which show that their Romanesque construc-

by local knowledge and surroundings. St. Peter's, on the contrary, was apparently a conscious and intelligent attempt to graft the Byzantine flower onto a Romanesque stock.

Its builder, the Bishop Gérard, whose episcopate lasted from 1101 to 1136, took St. Front (now about one hundred years old) as his model, as St. Front had been



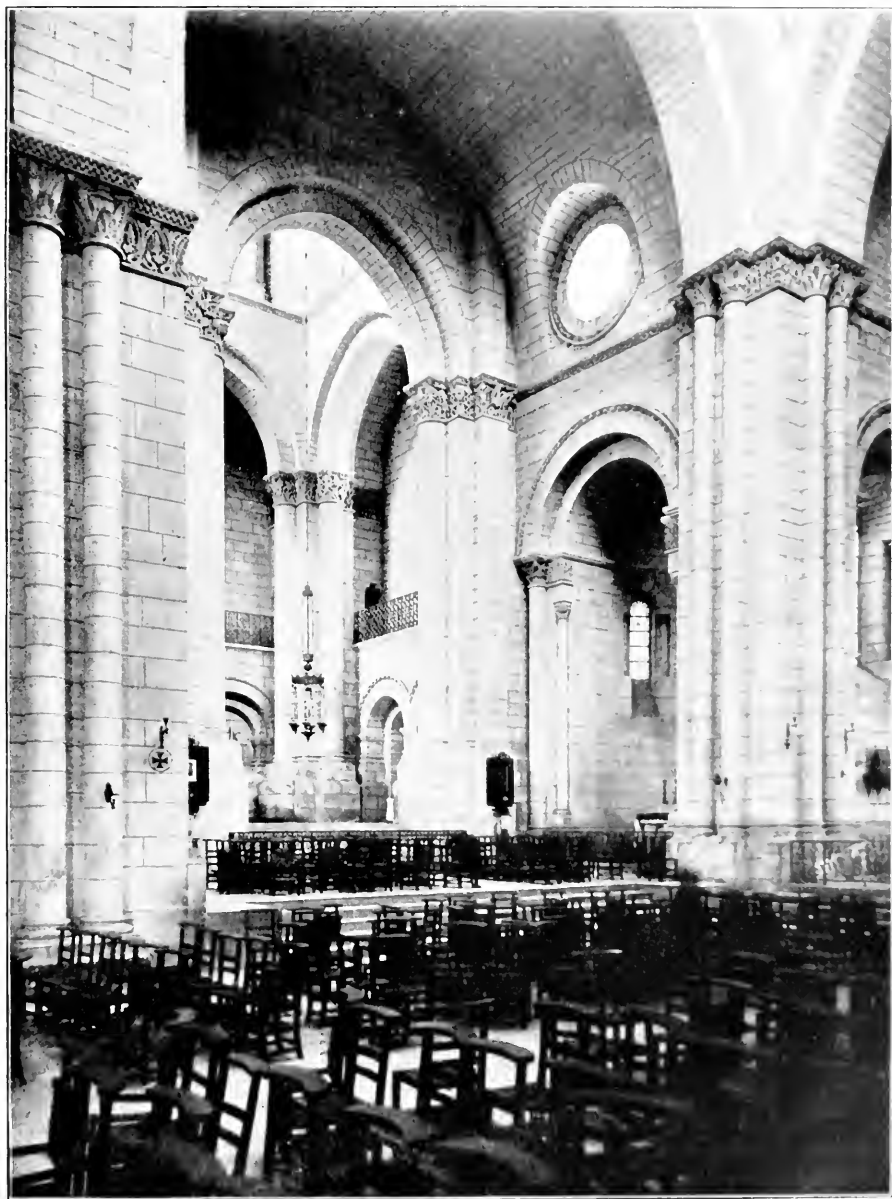
APSE

CATHEDRAL OF ST. PETER, ANGOULÊME

tors did not understand the geometrical principles upon which they were based.

Interesting as St. Front is as an example of the transplanting of Byzantine architecture into central France, it is still more interesting when considered, as in its turn, the prototype of a neighboring church, namely, St. Peter's at Angoulême. St. Front was an intentional copy, influenced unintentionally

modelled upon St. Mark's; but with this important difference, that the new cathedral was not to be a mere copy. Knowledge and practice had by this time made the local builders surer of what was worthy in their own style, and surer of how they could improve upon it by borrowing from another. They changed the equal-armed cross of St. Front's ground-plan to the old basilican form of the Latin



VIEW ACROSS THE TRANSEPT

CATHEDRAL OF ST. PETER, ANGOULÊME, FRANCE



NAVE, NORTH SIDE

CATHEDRAL OF ST. PETER, ANGOULÊME

cross ; but, on the other hand, they did not revive the basilican pier-arcades and aisles. They borrowed the blank arcades of St. Front, but only to make them richer and more vigorous. They replaced the Byzantine cupolas with a continuous slanting wooden roof of the old basilican pattern ; but they covered each bay inside with a domical ceiling. They slightly pointed the arches ; but they built them much more intelligently than they had been built at Périgueux. Finally, they restored the façade to its true Romanesque importance,—an importance which had been quite lost in St. Front. In brief, they seemed to have attempted to make a premeditated combination of certain chosen features of Byzantine architecture with certain chosen features of their own Romanesque ; and, as a result, achieved a coherent and original structure which is one of the most interesting in France.

Unfortunately the church has suffered much during eight hundred years, and as it appears today is largely a reconstruction. It was altered by Gothic architects ; mutilated by the Huguenots, and repaired during the Renaissance. It has, however, now more nearly resumed its ancient aspect, for between 1866 and 1875 it was restored and practically rebuilt by Paul Abadie, who did for many of the Romanesque churches what Viollet-le-Duc did for the Gothic churches of France.

The façade is exuberant, symbolic, lavish in the ornamental richness of its detail. Although the workmanship is Romanesque, the spirit of the decoration is Oriental. The interior, on the contrary, depends almost wholly upon constructional lines for its effect. Beautiful proportions, strong and simple lines, and blank surfaces of wall, pier and dome give it its character of calm dignity.

LOGGIA DI S. ANDREA, ANAGNI

JOURNEYING south from Rome to Naples, the traveler finds himself in a world of unexpected quality.

After the artificiality of the "Eternal City" he enters the wild and rugged valley of the Sacco, and at once all memory of Rome, all foreknowledge of the filth and squalor of Naples vanish at a breath. The mountains are ragged and broken, scored with jagged water-courses and beaten upon by tempests. The whole landscape is gray, and if the traveler sees it under a gray sky, the effect is one not to be forgotten.

The little towns that crest every hill and cliff are essentially part of the crabbéd nature. They do not look like towns, but like strange coagulations of the surface boulders into some slight semblance of human habitations. At first

you may look in vain for some city marked on the map, seeing nothing but the eternal gray of rock, but in a little, you will see how the crags differentiate themselves slightly at the top, and then, as the eye becomes accustomed to the unfamiliar elements, it will discover walls and windows, roofs and towers not set upon the rock, but growing out of it.

To the left of the road is Anagni,—a village sadly fallen from its once high estate, when the popes sought residence

within its walls during the mediæval period. The town contains a fine old eleventh century cathedral, and is full of picturesque old structures, showing no sign of the hands of modern workmen. The Loggia di S. Andrea, which we illustrate, is a good example of the picturesqueness that one finds on every hand. Delicately molded architraves, sturdy columns with Lombard caps,

Renaissance inscriptions; all mingle with the roughest kind of weather-worn masonry.

There is a picturesqueness everywhere; that fascinating picturesqueness of mingled civilization and barbarism, refinement and brutality. There is always a singular pathos about dead cities, but those that are deserted forever, showing no sign of life, such, for example, as Pompeii, are, if anything, less



A COURTYARD IN ANAGNI

absorbing in their interest than those other villages that have sunk stage by stage from former greatness to a condition of pathetic poverty. In this Loggia di S. Andrea, the steps of which were once trodden by popes and cardinals, a fishmonger's shop is now in evidence, and ragged peasants climb up and down beneath the carved memorials of the great of earth, now long since passed away. There is material in towns like Anagni, not only for painter and architect, but poet and philosopher as well.



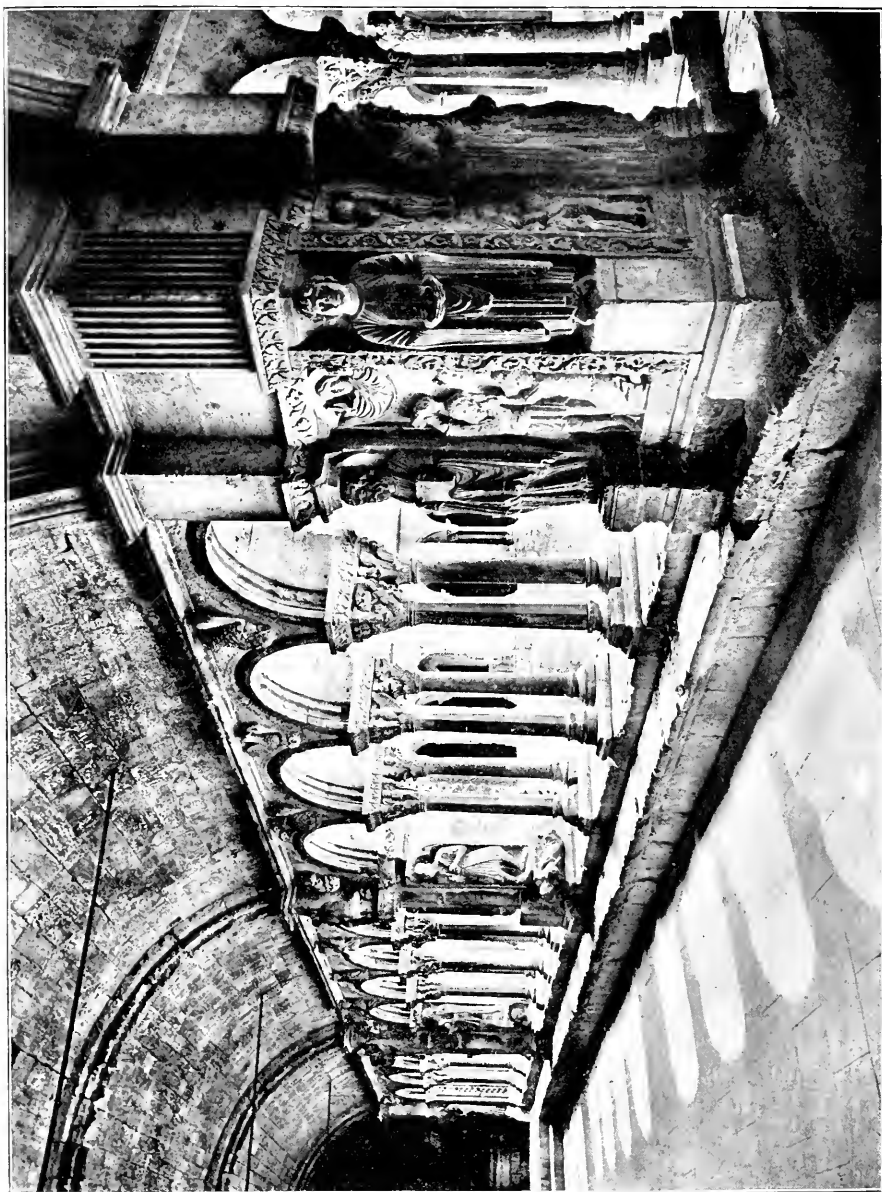
LOGGIA DI S. ANDREA

ANAGNI, ITALY

THE CATHEDRAL AND CLOISTERS OF
ST. TROPHIME, ARLES, FRANCE

POMPEIAN WALL DECORATIONS

THE DECORATIVE TERRA COTTAS OF THE
DELLA ROBBIAS



ROMANESQUE GALLERY OF THE CLOISTER

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION

1901

DECEMBER

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THE CATHEDRAL AND CLOISTER OF ST. TROPHIME, ARLES

PROVENCE and Languedoc, respectively on the east and west of the river Rhone, are the two provinces of France bordering on the Mediterranean. With a warm, equable climate, dry air and brilliant sunshine, giving a depth of purple shadows, this is, in spring and summer, a land to entice the languid traveler; while to the student it is hardly second to Italy in richness of historic and artistic association. It was that portion of transalpine Gaul first conquered by the Romans and by them often called *The Province*,—a name perpetuated to this day, although without present significance.

The Phœnicians founded colonies here, and later came the Greeks from Asia Minor, the Greek colonies spreading from Massilia or Marseilles (once one of the greatest of Greek cities), along the coast as far west as Narbonne, and up

the Rhone to Avignon, Tarascon and Arles. This Greek domination, which began six centuries before the Christian era, continued until supplanted by the

Romans; and it is possibly not too great an assumption to trace in the modern Provençal something of the Greek type of character, as well as to account for the physical beauty of Provençal women by their Greek lineage.

The succession of Greek, Roman and barbarian dominions throughout southern Europe has been described in the account of the "Architecture of Sicily" in a recent issue of this Series.

In southern France the same forces combined to give inimitable charm to the architectural remains and, be it added, to confuse the student who would trace the history of architectural styles.

In 154 B.C. some of the Greek colonies asked the help of the Romans against



ENTRANCE TO THE CLOISTER

ST. TROPHIME

the revolts of the native tribes, and the Romans came—to stay permanently, supplanting the Greeks. In the fifth century the Visigoths, then Christianized and partly civilized, followed, establishing themselves in the south of Gaul on the ruins of the Roman dominion. The Franks followed the Visigoths; and, about the beginning of the tenth cen-

With such a confusion of influences, racial and political, what wonder that Provençal architecture is a mixture of styles and that the Provençal language is still distinctive—something more than a patois or a dialect. It is interesting to note in this connection the remark of Mrs. Van Rensselaer, that "the lingering, dragging accent of the Provençal,



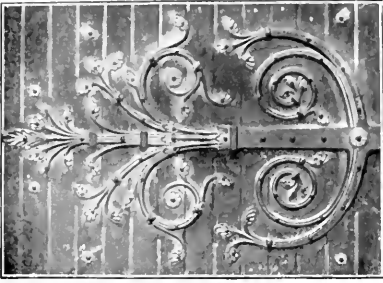
THE FAÇADE

CHURCH OF ST. TROPHIME, ARLES

tury, after the breaking up of Charlemagne's empire, Provence became for a time an independent kingdom. In mediæval times the political history of Provence was much confused. Both Germany and France claimed feudal overlordship, and even after the territory was formally annexed to France in 1486 it was governed as a separate province down to the French Revolution.

so musical in his own language, but less agreeable when he speaks French, is very closely reproduced when a modern Greek speaks French."

The Provence of today is but a reminiscence. It lives in the past. Marseilles, it is true, is an important commercial city, some of the larger towns may also be considered modern and progressive, and in the vicinity of Nice



DOOR HINGE CHURCH OF ST. TROPHIME

winter resorts have brought crowds of foreigners seeking health or pleasure ; but these exceptions only prove the rule. Writing in 1894 of a day's journey in the steamer down the river Rhone, Mrs. Van Rensselaer says : " For ten incomparably swift exciting hours you will realize your childhood's dream of an uninjured mediæval world ; and you will see, as in a sliding panorama, the change from northern to southern picturesqueness—from river landscapes such as Corot painted, to such as only a Monet or Pissaro could translate. . . . As the landscape changes so does the architecture. The villages look like Italy or

Spain, and the churches are Romanesque with compact square bodies, sturdy central towers, semicircular apses, and round-headed windows and arcades."

On the left bank of the Rhone, twenty-seven miles from its mouth, is Arles, the "Arelate" of the ancients, a town which in the time of Cæsar was a rival of Marseilles. It still boasts the ruined remains of a theatre begun in the Augustan age and of a great amphitheatre. In the centre of the town on a narrow street opposite the ancient theatre is the Cathedral of St. Trophime, which is said to have been built on the ruins of a Roman prætorium and consecrated in 606. It has, however, been several times repaired, if not rebuilt, and the present structure dates mainly from the eleventh and twelfth centuries. The choir was added in 1430, and the whole building has been recently restored. St. Trophime, built according to the Romanesque principles of construction, is a type of numerous buildings of the early twelfth century in Provence. There are few chapters in the history of mediæval architecture which it would



THE PORTAL

CHURCH OF ST. TROPHIME, ARLES

be more desirable to have more fully and carefully written than that of the style of Provence from the retirement of the Romans to the accession of the Franks. This country, from various causes, retained through the dark ages more of its former civilization than any other west of the Alps. The Romanesque of southern France showed from the beginning a refinement and elegance

The church of St. Trophime has a nave with a pointed vault, two low side aisles divided into four bays and separated from the sanctuary by a transept. The sanctuary is composed of a large semicircular apse and a smaller one on either side, each covered with a half domical vault. The plan strongly recalls the Roman basilica; and, as a matter of fact, the most complex plans and



INTERIOR

CHURCH OF ST. TROPHIME, ARLES

which clearly distinguished it from work in the same style elsewhere. The French Romanesque architects, while adopting the new expedients of construction, still retained the character, the refined taste in ornamentation inherited through centuries of association with the works of ancient art, which were more lavishly scattered over southern Gaul than any other of the Roman possessions.

forms of the latest Gothic cathedrals had their germs in the civic basilica. In the basilica are found the nave and aisles divided by rows of columns, galleries above the aisles, and the tall nave wall pierced by clearstory windows, the short transept where legal contestants and clerks had sat, and the apse, prepared for the magistrate's throne. No stages in this long continued metamorphosis are lacking, and the Provençal



THE CLOISTER COURT

ST. TROPHIME, ARLES

Romanesque exhibits some of the earliest steps in the process.

The portal and the cloister of St. Trophime are the two features upon which its fame chiefly rests. "The portal,"

says Mrs. Van Rensselaer, "seems remarkably, even radically, different from the porch of Avignon Cathedral; yet little more than a century can lie between them, for it was built soon after the



ROMANESQUE AND GOTHIC CORNER OF THE CLOISTER COURT

ST. TROPHIME, ARLES

year 1100, and intermediate types can be found in other towns. Despite its individuality, we perceive that it is a hybrid flower: another influence has affected it besides the Roman tradition and the impulses common to Romanesque art in general, and this is clearly a Byzantine influence. In the figure sculptures of the porch, as well as of the cloister, there is a fine classical casting of the

used in late Roman days, as, for example, on the arch of Constantine in Rome. In the minor enrichments we find Roman looking leafage, but carved in a sharp spiky way that reminds us of the East; and we also find more purely classic motives, like the Greek fret and egg-and-dart, even in the cornices of the pediment above the portal, while the corbels which bear this cornice are



GOTHIC GALLERY OF THE CLOISTER

ST. TROPHIME, ARLES

draperies, but they have much of the stiffness characteristic of the more formal types of Byzantine art. The central column of the doorway, supporting the carved tympanum, has no precedent in Roman or in Syrian art; the broad lintel again is common to the Romanesque of all countries, but its prolongation, as a sort of frieze above the colonnades, reproduces those bands of figure sculpture which were often

grotesque, and therefore Romanesque in character." And so we may go on and take up each separate detail, tracing it to first one and then another influence. But all the diverse elements, architectural and sculptural, have been fused into a clear, vigorous composition, which from end to end, and down to the smallest detail, shows no disconnected feature or weak device. In one respect we find the sculptures of this porch simi-



AN OLD WELL IN THE CLOISTER

ST. TROPHIME, ARIES

lar to those of the same period in other parts of Europe. They represent the hopes and terrors inspired by the prospect of the Judgment Day. Christ, the Judge, seated in glory, occupies the centre of the tympanum; below, on the lintel, are the twelve apostles; to the right is the procession of the blessed dead; and to the left are the wicked, chained together and dragged by a demon through the flames of hell. These and the Bible stories in all their details are found in the same imagery on the portals of the northern churches.

There is a singular quality of texture and color which adds to the charm of this

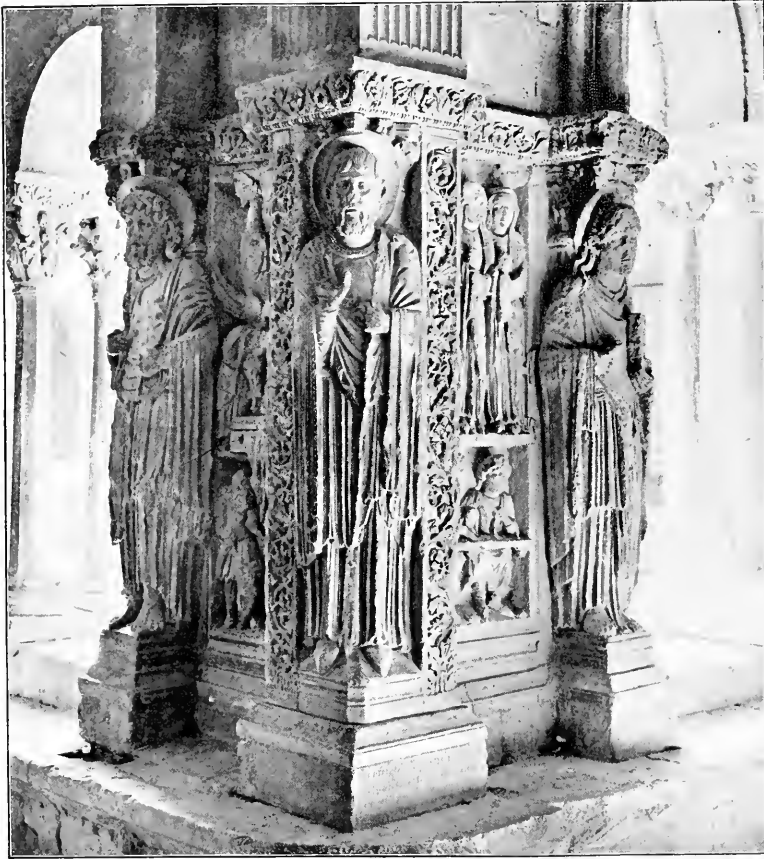
portal. It is not cracked and eaten by frost and weather like the sculptures of the north, but the stone has been mellowed and softened by the sun and rain of centuries until it has acquired almost the patina of antique bronze. It has been suggested that a coat of oil long since applied has helped to produce this effect.

On the south of the church is the cloister enclosing a square court. Two of its sides were built at the same time as the portal, when the Cistercian order, with its rigorous ascetic tenets, had not succeeded in suppressing the Provençal love for beauty. The other two sides

are later and Gothic, and show an effort, if not an entirely successful one, to conform to the spirit and effect of the earlier work.

In all collegiate churches the cloister forms an important part of the establishment, and is frequently, as at Arles, more beautiful than the church itself.

architecture for this special purpose. In the north of France and in England a cloister is generally enclosed with a range of traceried windows like those of the church. In the south the openings are unglazed and have no resemblance to windows, but are composed of colonnades of small and elegant pillars, some-



SCULPTURED PIER IN THE CLOISTER

ST. TROPHIME, ARLES

In the cold wet climates of the north the cloisters, although always used, lose much of their appropriateness, but in the warm sunny south their charm is increased tenfold. As Fergusson has pointed out, the designers of these cloisters seem to have felt this, and to have devoted a large share of their attention to them, creating in fact, a new style of

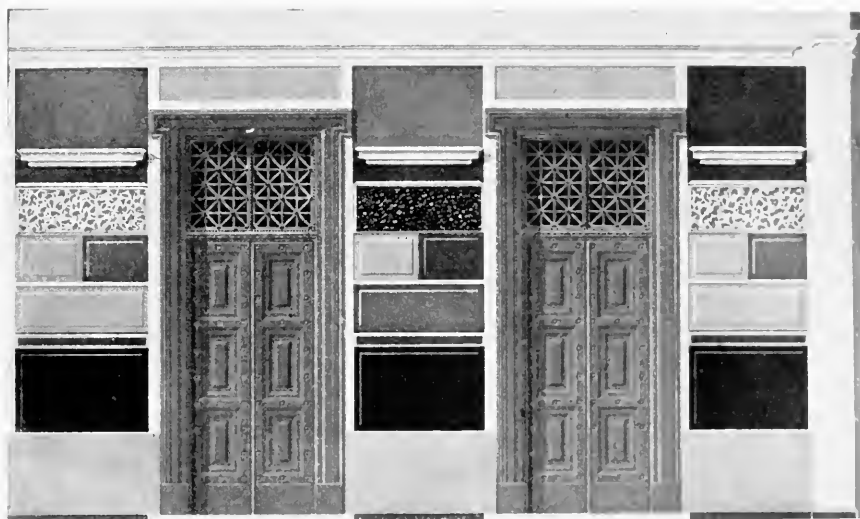
times single and sometimes coupled, generally alternately single and paired, which support arches of light and graceful design, all these features being suited to the place where they are used, and to that only. The cloister at Arles has long occupied the attention of travelers, and perhaps no other has been so much admired or so often drawn. G.P.

POMPEIAN WALL DECORATIONS

THE principal decorations of the Pompeian house consisted of its wall paintings. The great majority of these paintings that have come down to us date from between the year 63 A.D. (when the city was shaken by an earthquake and many of its important houses were necessarily rebuilt,) and the year 79 A.D., when it was buried by Vesuvius.

The main characteristics of Pompeian mural decoration are well known,—the

ornate work. The effects of architectural perspective are sometimes too violent, and the spaces are often disagreeably broken by overcomplicated schemes of design and studded with pictures of various scales which have but little relation to their surroundings. On the other hand, scant justice has been done to their unquestionably high artistic merit. From Vitruvius down the Roman wall paintings have been condemned as meretricious because of the theatrical effect

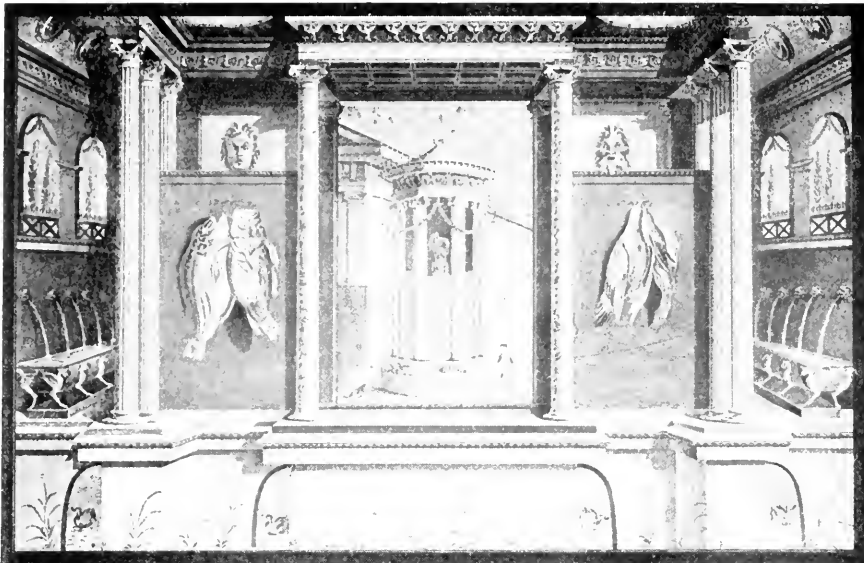


DECORATION IN THE FIRST STYLE

HOUSE OF SALLUST, POMPEII

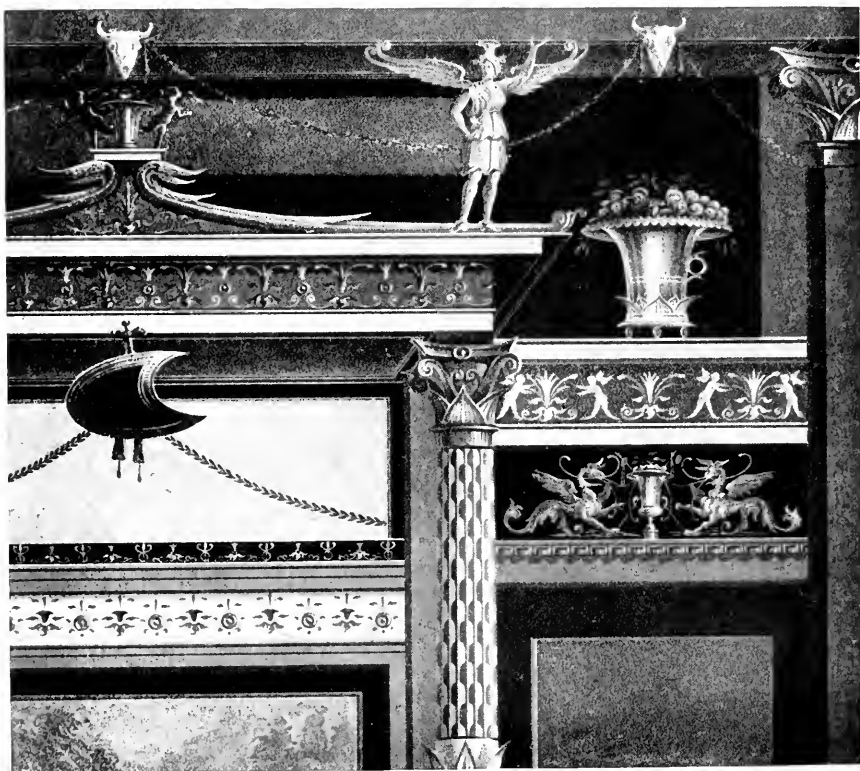
division of the wall surface into panels by ornamental columns and arabesques, the bands and backgrounds of black, or deep colors, reds, umbers and greens, the dancing or floating figures relieved against them, the framed mythological groups and genre scenes with landscape backgrounds, the exotic landscapes, and the deceptive painting of such architectural features as windows, corridors and porticos which seem to open out of the flat of the wall. These decorations may doubtless be accused of many defects, especially in the later and more

with which, in disdain of constructive laws, heavy gables were set upon reed-like columns of no supporting power, and openings were depicted where they could not possibly have existed. But the writers who have thus condemned the Roman type of mural decoration seem to have lost sight of the cardinal fact that a certain scenic effect was the aim and object of the designers. The intention was not to produce a realistic representation, but to obtain a general openness and cheerfulness of aspect which could be best achieved without



DECORATION IN THE SECOND STYLE

NATIONAL MUSEUM, NAPLES

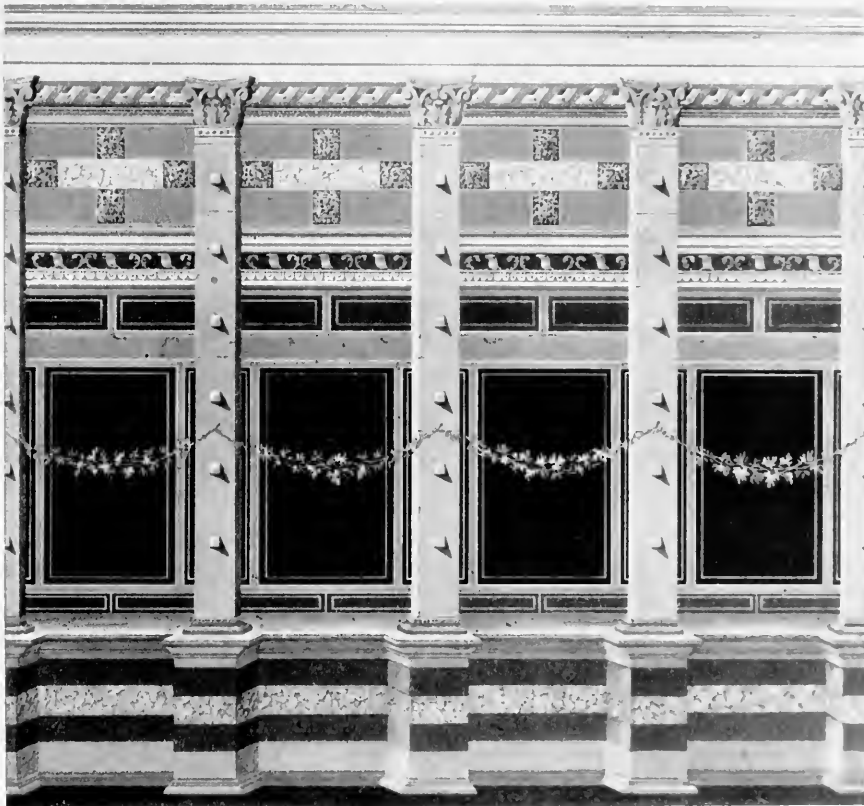


DECORATION IN THE SECOND STYLE

UNNAMED HOUSE, POMPEII

naturalism or unity of idea. Indeed, the very fantastic unreality of Pompeian decoration,—an unreality not unlike the painting upon Japanese lacquered wares,—was its chief charm. The impossible architecture plainly renounces all pretence to possibility, and aims merely to be decorative; the opened vistas were not intended to deceive, but

The greatest merit of the paintings is, however, only to be discovered after a careful examination of their details. Such an examination has only been made possible in late years when competent artists have, with the aid of photography, made such careful restorations of the principal examples as allow us to judge of their actual effect in the



DECORATION IN THE SECOND STYLE

HOUSE OF THE LABYRINTH, POMPEII

rather contrived sentimentally, that the eye might find an opening through the narrow walls of small rooms and take contrasting pleasure in a long perspective. The coloring, too, in so far as we may now judge it, after the altering effects of time and volcanic fumes, is very harmonious, and bears witness to a love of vivid polychromy doubtless inherited from the Greeks.

eyes of the Pompeians. If we discard such frescos as ornamented the poorer houses or inferior rooms, and which were manifestly but the reproductions of stock designs from some pattern book by mere mechanical artisans, and concern ourselves mainly with those which show the hand of the true artist, we shall be struck with the unsurpassed lightness and charm of the decorative lines, the



DECORATION IN THE THIRD STYLE

FROM A HOUSE AT HERCULANEUM

fertility of invention, and above all, with the rapid skill and extreme verve and freedom with which the designs are, as it were, flung onto the walls. It is perhaps not the slightest tribute to their quality to remember how very largely the Pompeian wall-decorations contributed to the later ornamental art of the Renaissance. The fanciful pilasters, the patterns of scroll work mixed with semi-realistic foliage and grotesque figures of boys, animals and birds, thoroughly fascinated Raphael and many of his pupils and contemporaries, and the *loggia* of the Vatican and the Farnese Palace are full of carefully studied reproductions of Pompeian motives.

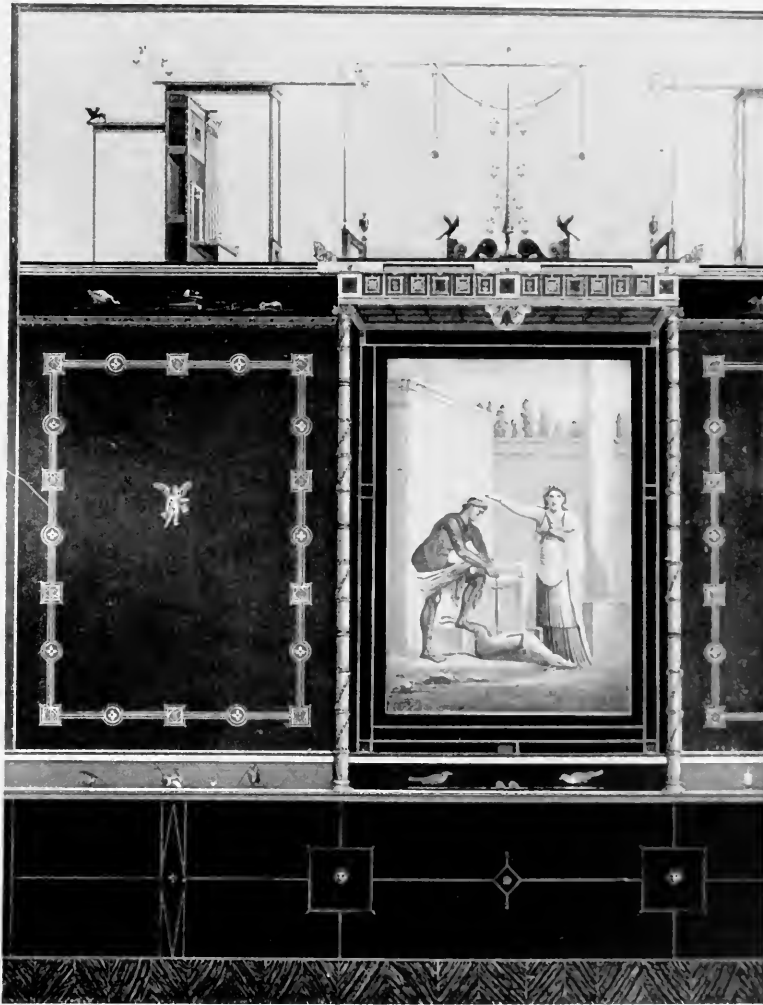
The wall decorations of Pompeii may be divided into four distinct styles, representing as many different epochs in the history of the city. The first, and least pretentious, of these styles dates

from pre-Roman times; and may be called the style of "incrustation," for it was mainly concerned with the imitation of marble slabs and columns by colored stucco reliefs. In this style the wall was lined with square or oblong blocks of stucco in low relief, sometimes broken by pilasters, also in relief, with a cornice resting upon them. All these embossed features were then painted in imitation of veined marbles. In this early style figures were not introduced, and ornamental borders rarely, the object of the decoration being to imitate as closely as possible, in paint and stucco, a room wainscoted with blocks of colored marbles.

The second style of decoration was roughly contemporaneous in date with the Roman Republic. Its usual division of the wall spaces into panels cut by pilasters was borrowed from the pre-

ceding style, but the effect of relief in the panels, pilasters and cornices was now no longer accomplished by an actual overlaying of stucco, but solely by painted imitation of this relief. As the first style had imitated slabs of colored

usually supported a painted architrave, and, toward the last of the period, the columns on the most important wall of the room were made to support a pediment, and in this pediment fanciful figures and landscapes began to be depicted.



DECORATION IN THE THIRD STYLE

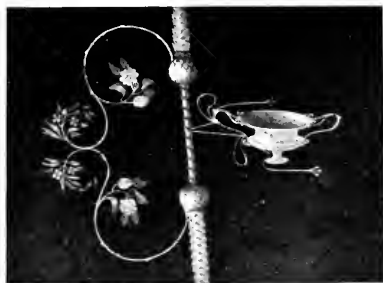
HOUSE OF MESOR, POMPEII

marbles in actual relief, the second style imitated both the marbles and the relief by painting. Moulded cornices were still sometimes employed, but their projection became very slight. The panels were divided by painted columns which

As motives for the decoration, details borrowed from the Greeks prevailed, but were often intermingled with others borrowed from Egypt. Many of the columns are clearly Egyptian in style, and this influx of Egyptian art marked

a vogue, then growing in Pompeii, for things Egyptian, — a fashion still more noticeable in the style which immediately followed.

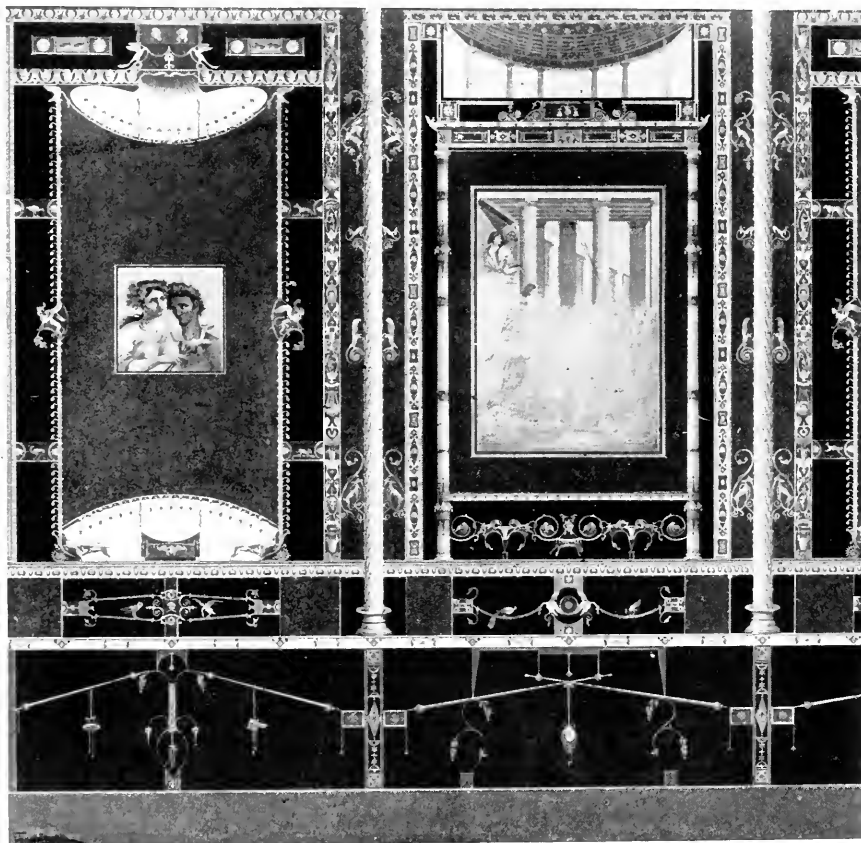
This, the third style was, in time, contemporary with the early Roman emperors. It was characterized by exquisite delicacy in ornament and great refinement in workmanship. The columns were now for the most part painted white with greenish shadows, and were relieved by bands of violet, umber and pale green. As the style developed, these



DETAIL IN THE THIRD STYLE

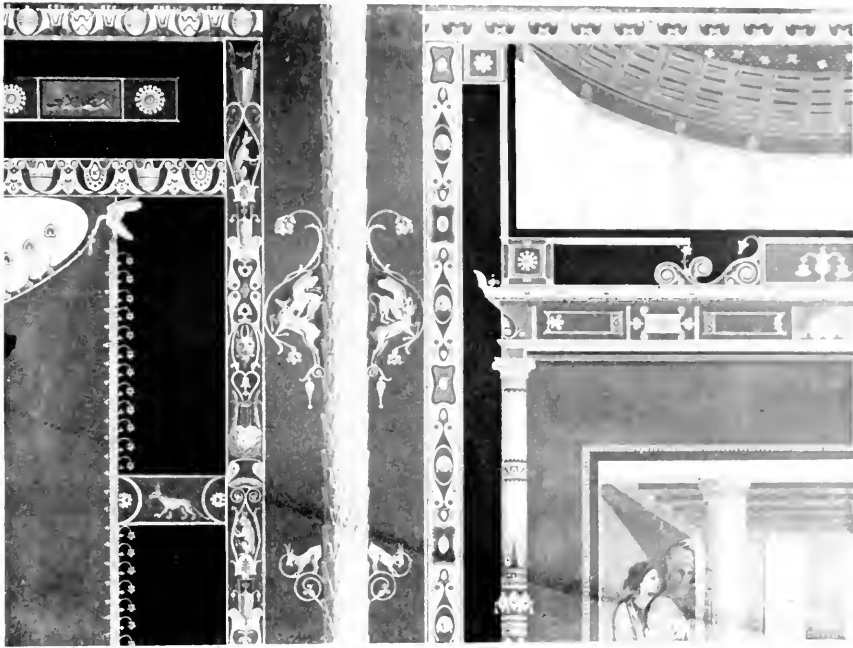
columns became more and more delicate, and finally served as mere detached ornaments, taking almost the forms of candelabra. Sometimes the columns were but delicate pedestals; sometimes they appeared as slender wands ornamented

by fanciful patterns and from which branched sprigs of leaves. This third style was, in the harmony of its coloring and the richness and delicacy of its ornament, the most refined and least faulty of all those which flourished at



DECORATION IN THE THIRD STYLE

HOUSE OF JUCUNDUS, POMPEII

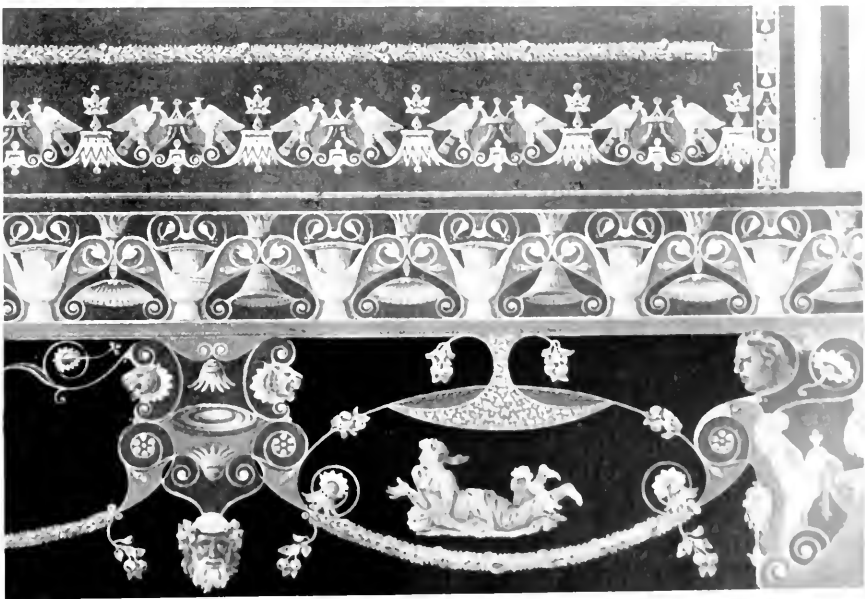


DECORATION IN THE THIRD STYLE (DETAIL)

HOUSE OF THE FAUN, POMPEII

Pompeii. Its white columns, the sphinxes and winged animals which peopled its

thousand decorative details, the lotus flowers and Egyptian vases, the high



DECORATION IN THE THIRD STYLE

HOUSE OF THE FAUN



DETAIL, THIRD STYLE

golden chains from which swung masks and cups,—all were depicted with a lightness of touch and elegance which marks the style with a peculiar distinction.

It was during the later years of this style that the rectangular lines which had previously bounded the wall-panels first show indications of becoming curved and winding, foreshadowing the freer treatment of the style which was to follow. Another element in which the third style opened the way for that which succeeded, was in its increasing depiction of architecture.

Small painted pediments were raised upon the delicate painted columns; porticos seemed to jut from the wall; windows opened on distant views of fantastic landscapes. (This imitation of architecture, however, though it began within the limits of the third style, was not fully developed until the fourth style succeeded to it.) Figures, too, assumed greater importance, and were painted with inimitable airiness and vivacity. Nymphs floated in diaphanous drapery against solid backgrounds of deep color; servants were seen entering through half open doors or descending stairs bearing water jars and vases filled with fruit. Fauns and bacchantes danced

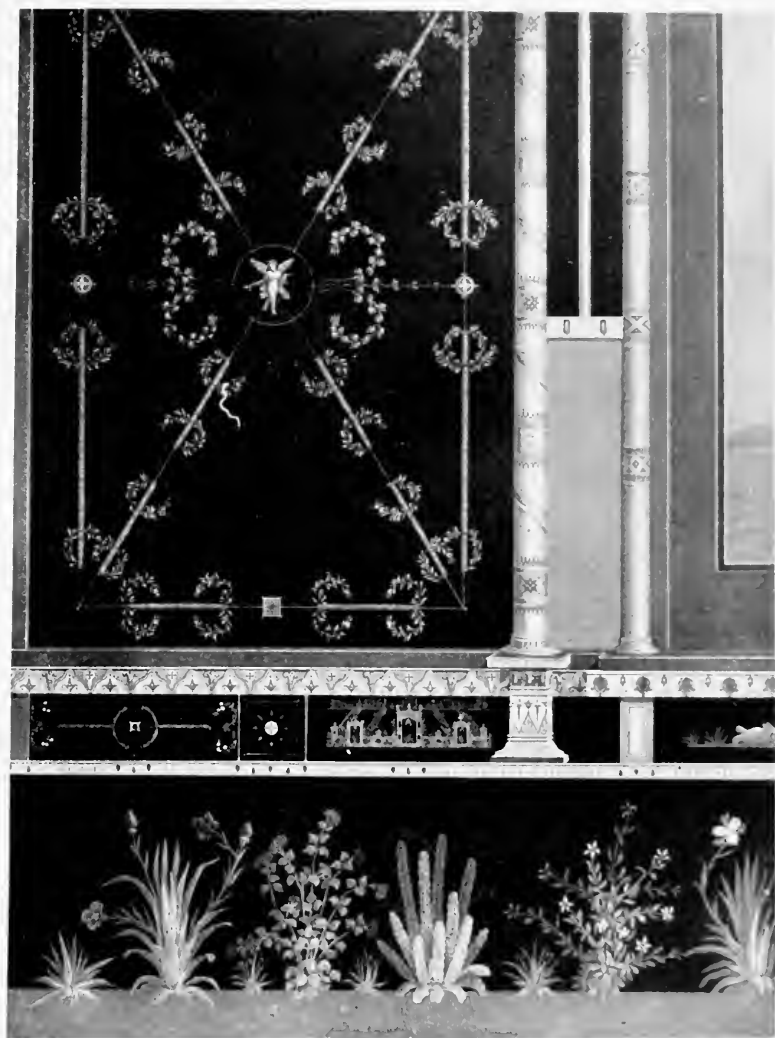
endless sarabands under light porticos in the friezes. The composition was so unflinchingly ingenious, and the obvious defects were so cleverly masked that in spite of its growing bizarre quality the later paintings in this third style rival in effectiveness the more restrained work which had preceded.

The fourth and last style may be said to date from the year 63 A.D. to the destruction of the city. Though naturally the style of which the most examples remain, because, as has been said, many of the houses were wrecked by an earthquake in the year 63, and were rebuilt and redecorated in the current mode,



DETAIL

THIRD STYLE



DECORATION IN THE THIRD STYLE

HOUSE OF EPIDIUS SABINUS, POMPEII

it is far inferior in artistic quality to the preceding style. The decoration became overcharged; the rectangular panels were bordered by arabesques, the colors became livelier, and the ornamentation, while more elaborate, was less restrained and delicate than that of the previous mode. As a whole, the effect, though decorative, was somewhat pompous and

theatrical. Canopies and curtains were painted on the walls, the tall columns or candelabra were used too freely, and the fantastic painted architecture outgrew the limits of sanity.

The plates illustrating this article are reproduced orthochromatically, to show relative color values, from the colored drawings by Herr A. Sikkard. — S. 4, N.



LAVABO BY GIOVANNI DELLA ROBBIÀ

STA. MARIA NOVELLA, FLORENCE

THE DECORATIVE TERRA COTTAS OF THE DELLA ROBBIAS

THE use of glazed terra-cotta for architectural ornamentation is attended with many embarrassments. To the technical difficulties of securing satisfactory colors, and glazes of proper texture as well as permanence, are added the artistic difficulties of harmonizing the material with its surroundings. This has, without doubt, stood in the way of its more general use, for it has many advantages to recommend it, and there can be no question of its appropriateness for architectural work both on the exterior and interior of buildings. The questions which arise in regard to its use relate merely to the details of its design and production, and the fitness for the particular purpose or place to which it is to be applied. The use of color in figure sculpture and its employment in purely architectural decoration upon the exterior of buildings have for years furnished subjects



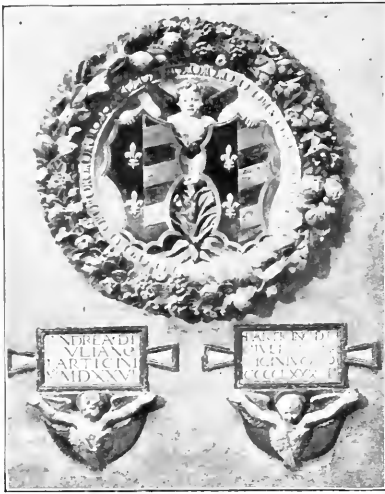
NATIONAL MUSEUM FLORENCE
ANDREA DELLA ROBBIA



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ANDREA DELLA ROBBIA

for spirited discussion, and an agreement between the opposing factions appears to be now as remote as ever. From the time of the Greeks to the present there has, however, been but one important attempt to apply color to sculpture,—that of the Della Robbia in the fifteenth century; though for interior decoration colored tiles with a vitrified enamel have been used in Europe since their introduction by the Saracens, and glazed earthenware was made by the Babylonians, Egyptians and Persians. The use of color on the exterior of buildings has not been infrequent, but in this field again the work of the Della Robbia school occupies a prominent and important place.

The work of this school begins with its founder, Luca della Robbia, who was born in Florence in 1400. After serving his apprenticeship as a goldsmith, he at first devoted himself to work in bronze



POPPI PALACE CASENTINO
ATTRIBUTED TO GIOVANNI DELLA ROBBIÀ

and marble, and with such enthusiasm that, as Vasari assures us, he forgot to eat or sleep, and spent the day in drawing and the night in modeling, careless of cold and hunger. The earliest work which can with certainty be attributed to him is the set of ten bas-reliefs for the organ gallery in the Cathedral of Florence, for which he was given the commission in 1431. At this time he had already reached the height of his powers. For the following eight or nine years he continued to work upon the reliefs for the organ gallery, and in 1437 was entrusted with the execution of five bas-reliefs for the base of Giotto's tower, and in 1446 with the bronze doors to the sacristy of the cathedral which had originally been assigned to Donatello.

From these important works it will be seen that Luca had already established his fame as a sculptor before undertaking the work with which his name is more particularly associated. His fertile genius, however, sought for a new means of expression which, less costly and less tedious to work than marble or bronze, should make it easier for him to give expression to his lively invention and sure technique. In his search he dis-

covered a medium exactly suited to his wants. Vasari intimates that Luca della Robbia was the first to apply a glaze of enamel to pottery. This is a mistake. Majolica had long been manufactured in Italy. There seems little doubt, however, that Luca was the first to apply enamel to works of sculpture in terracotta, thus giving the clay a beautiful transparency and brightness, and at the same time rendering it durable enough to resist centuries of exposure to the air.

The first examples of Luca's work in glazed terra-cotta to which a definite date can be given are the reliefs representing the Resurrection and the Ascension, over the sacristy doors in the Cathedral of Florence, executed respectively in 1443 and 1446, though there can be little doubt, judging by internal evidence, that these are later than many other works to which no date has been definitely assigned. How long he had labored over his new invention, therefore, and how many times he failed in his experiments we cannot know; but that his success was in 1443 complete may be judged not only from these works for the cathedral themselves but also from the fact that Luca ventured to place them in so important a position.



CEPPO HOSPITAL PISTOJA
GIOVANNI DELLA ROBBIÀ

The new art seems to have become immediately popular with the Florentines, and Luca was called upon to adorn one building after another. Tombs, medallions, lunettes, friezes, and even isolated figures in full relief were fashioned by Luca, and in endless variety. In all this wonderful series no two are precisely alike. It was he who invented the fruit and flower frameworks that were to become such characteristic features of the Della Robbia ware; but his interest was centered rather upon



CATHEDRAL EMPOLI
SCHOOL OF THE DELLA ROBBIAS

the figures themselves than upon their accessories, and the main development of the architectural and decorative details of Della Robbia work began under Andrea della Robbia and his successors.

Andrea della Robbia, the nephew and pupil of Luca, was born thirty-five years later than the uncle with whom his name is inseparably linked. During ninety years he led the same quiet life and worked with the same devotion to his chosen art, which grew in ever-increasing popularity. His works are



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ATTRIBUTED TO ANDREA DELLA ROBBIAS

to be found not only in every part of Tuscany but amongst all the cities and convents of Umbria and Romagna. He availed himself of all the possibilities of the process which Luca had bequeathed to him. In his hands glazed and tinted terra-cotta work advanced almost to the rank of painting, and he produced reliefs which in richness and complexity are not undeserving to rank as pictures. This development kept pace with the change in artistic and religious thought going on all over Italy. The simplicity and the great nobility of sentiment



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SCHOOL OF THE DELLA ROBBIAS



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ANDREA DELLA ROBBIAS

which we find in the work of Luca no longer existed in Andrea's day; but, on the other hand, Andrea's art was more profoundly and exclusively religious. As compared with his uncle, Andrea was less inspired and less natural in his conceptions, and did not carry to the same degree of perfection either the art of modeling, glazing or coloring. Nevertheless, if we may assign to him the work with which he is credited, Andrea may be said to have surpassed his uncle in rendering grace and charm and the milder virtues, and many of the more purely decorative and architectural works of the school are either by him or suggested by his examples.

Andrea had seven sons, six of whom were brought up as sculptors and assisted in the work of their father. No one of this generation can, however, be ranked with Luca or Andrea. The work of these brothers shows great inequality. Some examples still retain much of Andrea's delicacy and refinement and show a strong impress of his influence, while others are pretentious, with

frames overcrowded with diminutive figures, marred by careless workmanship, inferiority of style, and a mixture of pictorial and sculptural design.

Giovanni, born in 1469, is probably the best known of the sons of Andrea. During a great part of his life he worked as assistant to his father, and in many cases the enameled sculpture of the two cannot be distinguished. Some of his independent works are of great merit, especially the earlier ones; but during the latter part of his life his reliefs deteriorated in style, owing mainly to the universal decadence of the time. The lavabo at Sta. Maria Novella is one of Giovanni's earlier works and plainly shows the influence of his father. The authorship of the polychromatic frieze of the Ceppo Hospita at Pistoja is still a puzzle and has been attributed to almost every member of the school. Professor Marquand, one of the later authorities, asserts without hesitation that the circular medallions in the spandrels below the frieze are by Giovanni, but questions the attribution to him of the frieze.

WILLIAM W. EASTMAN.



CHURCH OF THE ANGELS LA VERNA
ANDREA DELLA ROBBIAS

